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EDMUND DAY.

THE MATINEE GIRL



FINALLY, my friend who is going on the stage next season, accept everything, but expect nothing.

That is, be receptive to wise counsel and reasonable advice, and grateful for the lessons in acting an old or eminent member of the company may give you, even though it be with patient impatience and for the sake of his company's standards and the preservation of art. Regard these as special privileges vouchsafed to children and the other class, for you are children in the profession, although I hope the most envious of the Sour Sisters will never address you by the other title. But look to yourself for the continuous effort, the tireless striving after ideals, the development that will constitute true success. Be in the largest sense self-sufficient. It is the recipe of Aristotle. "To be happy," he says, "is to be self-sufficient." Schopenhauer says it differently yet with equal emphasis. "Himself is the source of the best and most that a man can achieve."

Many times, little friend, circumstances, persons, conditions will drive you back upon yourself. Prepare, therefore, to be excellent company for yourself. A wise old teacher of mine rebuked me once because I complained of loneliness. "No intelligent person should ever be lonely," he said. He told me that every one should stock his mind so well with a variety of information that he could play a continuous performance upon his mental stage for his own entertainment.

Success, then, may mean keeping on friendly and companionable terms with your ego. Many times, too, little friend, you will learn, over and over again, that work is your best friend. No pleasure but will pall, no companion but will weary or disappoint, but work in itself is all satisfying. Work has resuscitated dying ambitions. Work has healed broken hearts. Work in itself is the greatest revivifier, the perennial source of joy.

The external rewards of work may not be adequate. And drudgery is work gone wrong. Work is a joyous going forward.

Drudgery is a spiritless treading a circle.

Work is the greatest good in itself, the form of activity that no one will ever regret, the most satisfying thing in the world, a benefit fit with no "comeback," a cup that leaves no bitter taste, the most lasting and satisfying thing on earth.

The best of my wishes for you in the first and all seasons is that there may always be in you this joy of work versed by Robert Louis Stevenson:

O, to be up and doing,
Undressing and unshamed to go
In all the spear and the press
About my human business!
My undivided heart I bear
Whisper courage in my ear.

The newspapers that spoke of the marriage of Raymond Hitchcock to Miss Flora Zabelle, of the Yankee Consul company, and who is to appear with him in Easy Dawson at Wallack's this month, made little or no comment as to the personality of the comedian's bride. One journal describing her as a "beautiful American" would be benefited by some research of back files. A writer on dramatic topics published a syndicate letter in 1890 entitled "Two Ambitious Girls."

"Two bright young women, daughters of celebrities, have come to New York to emulate the parental example and become famous. Both bid fair to become successful," says the writer.

"Both are of the talismanic age—nineteen. Both are handsome in an individual style. Both have talent. Both are energetic and ambitious. Both are working tirelessly to reach the goal of fame long since attained by their parents. One is Zabelle Mangasarian, the daughter of Mangas Mangasarian, the great Armenian scholar and preacher.

"Miss Mangasarian is svelte, low voiced, of ready and graceful speech. On Broadway or at home she seems the well bred, clever American girl. But a word of her reminiscences or ambitions and in this chorus girl of the Castle Square Opera company, now playing at the American Theatre, in New York, the ultra-Armenian daughter of the Armenians is revealed.

"Mangas Mangasarian, her father, has the

reputation of being the most learned Armenian in the world. He is the author of 'A Study of Harem Life' and histories of Armenia and Turkey. For many years he was the leader of the Society of Ethical Culture in Chicago. It was he, more than any other man, who enlisted the sympathy of the United States for Armenia at the time of the massacres by the Turkish soldiery. A temporary blindness has come upon him and he has come East for rest and expert treatment. With him came his wife and his daughter Zabelle, and last month Zabelle came to New York to go upon the stage. Critics have said that her fresh young voice bears possibilities of remarkable development. She, too, is sure of that voice, as sure as she is of her determination, the golden means to a greater ambition, to sing before the Sultan. If she fulfill her ambition and gain audience with the Turkish monarch, she says the double object of her ambition will be fulfilled. She will awaken his sympathy for the Armenians by showing him what one ambitious Armenian girl can do, and she will manage a company that will play at great benefits for poor Armenians.

"Miss Mangasarian has large black eyes that are the home of seriousness. A great purpose fills her eyes as it fills her life. She is the most earnest girl of nineteen I have ever known. The reason for this is no riddle. The girl has lived in the shadow of massacre and rapine all her life. Her grandfather was a famous physician. It was that fame alone that saved him from a Turkish scimitar. Yet he was once forced to flee from his house to avoid being burned to death by Turkish marauders. Her uncles were driven through the streets, pursued by soldiers, and one of them was killed. The young girls with whom she played when they were babes have met horrible deaths. All this the young Armenian girl is never permitted to forget. It is in the atmosphere of her father's home, in the pictures on the walls, the books on the shelves, in the conversation of the family and in her own dreams.

"She has set about with an earnestness that is half pathetic the carrying out of her purpose to aid her countrymen.

"She works hard at rehearsals every morning and at the performance every night. She takes singing and dancing lessons, and in the half hour noonday rest she thinks always of the time when she will sing before the Sultan in his palace and so soften his heart toward the Armenians.

"It will take me about five years to achieve my aim and head a company of players in Turkey," she said. "I am working very hard and I shall think of nothing else until it is done. The Sultan is not a cruel man, but he has bad advisers. Matters in Armenia have been misrepresented to him. Once his heart is softened it will be easy to tell him the truth. I will have no trouble to get an audience, for my family is well known in Constantinople. I pray every day that God will give me health and preserve my life until that time."

Briefly, then, it was the dream of Zabelle Mangasarian at nineteen to be Joan of Arc at the head of an army of peace to the Armenians. But at twenty-five, since she has been metamorphosed into Flora Zabelle and Mrs. Raymond Hitchcock, I know no one who has heard of her advance upon the Sultan. But the next agreeable thing to heading your own company is to have your husband head one, and if New York and Harry Lehr enjoy Easy Dawson, why should not Constantinople and the Sultan?

Mrs. Wilbur Bates, who when she resumes her professional career this Autumn under that name so well known, especially on the Pacific Coast, Mlle. Jaguarina, will play a character role in Walter Fessier's melodrama, *The Life That Kills*, is one of those actresses who, having literally grown up on the stage, tells many a pointed story with names that now flash in letters of electric light above the stage as pendants. Mlle. Jaguarina played pages with Edwin Booth and was a pet of J. B. McCullough's. While she was playing in *Not Guilty*, with Lewis Morrison and Gus Leveque at the Alcazar Theatre, San Francisco, Mrs. Annie Adams was a member of the company.

"One day Mrs. Adams came to my dressing-room and told me that she had a little daughter," said Mlle. Jaguarina. "Maude has finished the banjo and wants to learn the harp," she said. Then I noticed a wisp of a girl with light hair braided and plastered over her ears, standing in the corner. She had come in, hiding behind her mother, and I had not seen her. She stood with her head hanging bashfully, her little, pointed chin resting on her thin chest.

"That's my Maude," said her mother.

"How do you do, Maude?" said I.

"The child smiled shyly, but couldn't find her tongue.

"How old are you?"

"Silence, until the mother answered, 'She's eleven.'

"Would you like to learn to play the harp?" I asked.

"She nodded, but the words would not come. They did not come, although she sat shyly and contentedly in my dressing-room all evening. The first time I ever heard Maude Adams speak I paid for the privilege. It was when I saw her as Lady Babbie in *The Little Minister*.

Florence Smythe, who played Alice Adams in *Nathan Hale* at Proctor's Fifth Avenue this week, is one of the most pleasing of the younger actresses who are making modest claim to the favorable acquaintance of the

public. Her work is essentially refined, a characteristic of that school whence she graduated at the death of a late and great manager, Daly's Theatre. Since her appearance in *The Great Ruby* she toured for two seasons in *Nathan Hale*, afterward as *Page Dearborn* in *The Pit*, subsequently as the leading woman in *The Volunteer Organist* and last season as lead in the second County Chairman company, for which she has signed for next season. She is convent bred and a Canadian.

A zealous friend called with a pretty Westerwoman upon the late Sam Shubert. "Sir," he said, after introductions, "I and many others regard Miss Blank as the most promising of the younger actresses."

"But it isn't promise I want," protested Mr. Shubert. "It's fulfillment."

Wilton Lackaye knew Bernard Shaw in the days when his name was George and he spluttered Socialism in London.

Eventually the then George B. Shaw married a rich widow, and one of the disciples of his Fabianism, meeting him, said: "Mr. Shaw, I congratulate you. You can now sell all that you have—now you have something to sell—and give to the poor."

"Not at all," returned Shaw, reported by Lackaye; "I don't practice Socialism. I preach it."

Apropos of Ada Dwyer's part, the negress in William Gillette's latest play, the story was related by a Lamb that the negotiations for Ada's services were attended by more than the usual inter-managerial complications. Beside, the actress herself was loath to desert her charge of many years, Eleanor Robson.

"You see," she said by way of explanation to Mr. Gillette, "I have been with Miss Robson almost ever since she began playing. Her mother and the management wished—"

"But," urged the spare star, "I should tire of the duties of a nurse. Don't you?"

Obstetrical humor, of which he gives so much evidence in *The Heir to the Hoohah*, is not a new field to Paul Armstrong. While he was still known as "Right Cross," an eccentric sporting writer, he lent his presence to a Bohemian assemblage in the rooms of a humorist living on Ninth Street.

A young woman with tawny hair recited the curiously inappropriate poem, "The Children's Hour."

A pertly innocent young thing, who had wandered unaware into this cage of lions and sat mutely beside Paul Armstrong, said:

"How many children have you?"

"I don't know," answered the author of *The Heir*. "I haven't been home for three years."

A member of the Professional Woman's League, meeting a busy newspaper woman on Broadway on one of the recently unspeakable days, said: "My dear, why do you run about so?"

"We run," retorted the hurrying girl heatedly, "that you may read."

THE MATINEE GIRL

THE RUSSIAN COMPANY'S SEASON.

New York will have an opportunity next season of witnessing again the fine acting of the Russian players, Paul Orleneff and Alla Nazimoff, whose work is gratefully remembered by all who were fortunate enough to attend the remarkable performances given by the Russian company last Spring.

Mr. Orleneff, who will have his own theatre in New York this coming season, has engaged Madame Nazimoff for leading roles, and his support will include several prominent members of the famous Stanislavsky company, which in Russia has become distinguished through the presentation of the works of the great modern dramatists, Ibsen, Tolstoy, Hauptman, Gorki, and Tchekhov, who is styled the Turgeneff of Russia.

Among the plays to be given here are Gorki's *The Night Refuge*, and a play he is now writing for Mr. Orleneff called *The Children of the Sun*. Tchekhov's *Uncle Vanya*, and a play by the same author called *Tchakha*, the name of a bird being employed as a symbol in the struggle for Russian freedom. Other plays will be Ibsen's *Ghosts*, with Orleneff as Oswald; *The Sunken Bell*, in which he takes the role of Heinrich, and a recent play of Behr called *The Apostle*, which has been favorably compared with Ibsen's *An Enemy of the People*, being an exposition of the need of unity in reform movements, together with perfect freedom for individual development.

Still another play recently accepted by Mr. Orleneff is *The Family Zwei*, by David Pinsky, a Jewish playwright who for some time has resided in this country. The problem presented in this play is the conflict between the younger generation of Russian Jews and the old, the former struggling for assimilation with other races, and the latter making their splendid if hopeless stand for the preservation intact of ancient Judaism.

Among those who already have subscribed for the entire season of the Russian company are a number of Americans.

QUEBEC MANAGER SUED.

The Quebec Auditorium Company has brought action against A. J. Small, manager of theatre connected with the Auditorium, to render invalid the agreement existing between them. The manager is charged with booking plays below the standard agreed upon; with neglecting his duties as manager; with allowing an action in judgment to be taken against him and an attachment to be levied on the property of the theatre; with advertising himself as proprietor of the theatre; with failing to keep proper account of the business of the house, and with depreciating the value of the property in order to buy it at his own figure. John C. Thurston, local manager of the house, is also charged with neglect of duty and with failure to make certain returns to the company as specified in their agreement. The answer of these allegations has not been filed.

PLANS OF MANAGERS.

J. W. Morrissey will be associated with George H. Brennan in the business management of the Modjeska tour.

P. C. Whitney has sold to W. T. Carlton the entire production of the comic opera, *When Johnny Comes Marching Home*, with which he hopes to revive the trademark of the Carlton Opera Company. His son, W. P. Carlton, will sing the leading male roles. The season will open Aug. 28 in Philadelphia and extend to California.

All of A. H. Woods' fifteen companies are rehearsing, and will be playing by the middle of August. Besides Elsie Fay in *The Belle of Avenue A* and Bickel, Watson and Wroth in *Tom, Dick and Harry*, Mr. Woods will have over a dozen melodramas on tour this season. *Queen of the White Slaves*, *Confessions of a Wife*, *Julien Rose in Fast Life* in New York and *Tracked Around the World* are the only four of last season's productions to go out this year, while Louise Beaton in *Bertha*, the *Sewing Machine Girl*, *Lured from Home*, *The Crooked Path*, *Queen of the Highbinders*, *Lights and Shadows of New York*, N. S. Woods in *Lost in a Big City*, *Dangers of Working Girls*, *Fallen by the Wayside*, and Charles T. Aldrich in *Secret Service Sam* are the new ones. In addition Mr. Woods will also manage the *Third Avenue*, *Thalia*, and *Olympic* theatres in New York city.

Charles Frohman returned July 25. His plans are: The Empire Theatre will begin its season with John Drew in a new play by Augustus Thomas. Margaret Dale will be his leading lady. This engagement will be followed by Maude Adams' season in *Peter Pan*. N. C. Goodwin, who begins a three years' starring engagement under his management, will first appear in *Beauty and the Barge*. Ethel Barrymore will have *Alice-Sit-by-the-Fire*. Sothern and Marlowe return from England in four weeks for rehearsals of *The Taming of the Shrew*, *Twelfth Night*, and *The Merchant of Venice*, in which they will appear at the Knickerbocker Theatre in November. For Virginia Harwood he has a new play by Henry Arthur Jones, which will receive its first representation at the Hudson Theatre. He will open Daly's Theatre Sept. 4, with Edna May and an English company in *The Catch of the Season*. William Crane will appear in *An American Lord*, which will come to New York in January, and *The Way of a Fool*, by Alfred Sutro. Among the new productions announced are *Clarice*, by William Gillette, with Marie Doro in the title-role, which will open in Liverpool in September; George Ade's *The Varsity Man*, with Joseph Wheelock, Jr., as star. Maxine Elliott will open the Criterion with a new Fitch play. He has arranged with Sir Charles Wyndham and Mary Moore to return to America after the New Year for a fifteen weeks' tour. Fay Davis will return to New York in November and appear in the new comedy, *All-of-a-Sudden-Peggy*. Ellen Terry will continue under his management, also Marie Tempest, Ellaline Terriss, and Seymour Hicks. He has arranged with Georges Feydeau for his farcical play, *The Duchess of Folies Bergere*, which is to be arranged by Paul M. Potter, who returned here with him. This play with music is for Hattie Williams' starring tour in December.

George C. Tyler, who has been touring Europe in his new automobile, arrived July 25 on the Kronprinz Wilhelm. In speaking of his theatrical plans for the coming season he said: I brought the completed manuscript of the new Hall Caine play, *The Prodigal Son*, and shall begin work immediately to arrange for the production, which is to be made at the New National Theatre, Washington, the week of Aug. 28, and the week following will come to the New Amsterdam Theatre. Aubrey Bonciocault has been engaged for the title part and Edward Morgan will play Magnus, while W. H. Thompson and J. E. Dodson will also have important roles. I signed a contract with Eleonora Duse for another American tour. She will come over about the holidays for a six weeks' engagement, which will be confined entirely to New York and Boston. She will appear in repertoires. Ellis Jeffreys will remain as a star at the Haymarket Theatre, London, until about Jan. 1, when she will appear in New York in a new play being written for her by Alfred Sutro. Eleanor Robson is to have two new plays, one by George Bernard Shaw, the other by Clyde Fitch. Mr. Shaw is very anxious that Miss Robson shall first open in his piece in London. Miss Robson has time booked for her at Daly's Theatre, beginning about Jan. 1. She has passed her summer vacation largely in Brittany, and with her mother, Mrs. Madge Carr Cooke, is returning on the Kaiser Wilhelm der Grosse, due here yesterday.

James R. Somes, formerly manager of The Prince of Pilsen company, is to manage Peggy from Paris this season.

James Kyle McCurdy has signed a contract with Rowland and Clifford, of Chicago, to star next season in his new Hebrew play, *The Old Clothes Man*. The production will go on the road about Oct. 15.

The Shuberts announce that the engagement of Fantana, which was to have ended at the Lyric about Sept. 2, has been extended until late in October, when it will have had nearly four hundred performances in New York.

The Adair, Gregg and Adair company, after a very prosperous seven weeks' stock engagement in Grafton, W. Va., will open their road tour Aug. 21, in the same city, producing *His Sister's Sin*, *The Winning Hand*, *A Gentleman Burglar*, *For a Girl's Love*, *For Love's Sake*, and *Darkest Hour*. The company has been selected, and will include several familiar Broadway faces.

Mary Emerson, under the management of Samuel Lewia, will be seen next season in a new play, *Will o' the Wisp*. The play is an original romantic drama written for Miss Emerson, and will be given an elaborate production. The season will open in September.

Henry W. Savage has signed a contract with Reginald De Koven and Frederick Rankin by which they are to write for him four comic operas, one each year for four years. The plot of the first has already been mapped out, and is to be called *The Student King*. The announcement is especially interesting from the fact that it is a step toward the establishment by Mr. Savage of a permanent company along the lines of that at the Opéra Comique in Paris. It is said that he will conduct it in the same way as his English grand opera companies and English Parsifal companies, and will endeavor to find and encourage native talent in preference to foreign singers.

THE SPANISH STAGE.

Butti's *Fiamme nell'ombra—Guerrero in Autumn Roses*—A New Musical Play.
(Special Correspondence of *The Mirror*.)

MADRID, July 20.

The event of the theatrical season just closed was the engagement at the Comedia of the Italian star, Mariani, who was supported by her husband, Zampieri and a fine company, prominent in which is Ettore Paladini, ranked by Madrid critics as superior to any of the much heralded French comedians who have recently visited the Spanish capital.

Teresa Mariani, whose fame in Latin America corresponds with that of Duse in the United States, is an actress of marvelous versatility and her repertory is of incredible length and variety for those unaccustomed to the exigencies of the Spanish theatre, where a frequent—sometimes a nightly—change of bill is demanded. She excels both in serious drama and in comedy and presents not only the works of the great Italians, but numberless translations from the Scandinavian, English, German and French theatres, including the Ibsenesque drama, farces in the style of Brandon, modernized melodramas à la Sardou, comedies by Becke, philosophical works by Butti and the naturalistic dramas of Travesi.

The work that attracted the most attention perhaps was that of her celebrated countryman, Enrico Butti, entitled *Fiamme nell'ombra*. Butti, who is the representative of the dramatic school in Italy which is succeeding the crudely naturalistic school, is an ardent disciple of Ibsen, and the methods of the great Scandinavian are obvious in his work.

In the play referred to the leading characters are Antonio and his sister Elizabeth. The former, while loving a girl who returns his affection, renounces his earthly happiness for a religious ideal and enters a monastery. Elizabeth meantime has yielded to the importunings of a young and wealthy lover and is cast off and disowned by her brother, who has risen superior to the faults of weaker mortals. Years pass and Elizabeth, who has been abandoned by her lover, returns sad and destitute to implore pardon of her brother, who has grown a middle-aged man, and is perhaps less rigid in his notions of merited retribution. At all events he forgives the erring one and she is reinstated in the family home. Here intervenes the persistency, according to Ibsen, of temperament. A man in the flower of youth, and no less a person than the son of Antonio's old love, appears upon the scene, and Elizabeth, who is still beautiful and knows not forbearance, ensnares his fancy and becomes his mistress. Antonio, horrified at this last proof of what he considers his sister's unregenerateness, bitterly reviles her and is about to cast her forth a second time when she turns on him with this stunning accusation: "My sin has injured me alone; yours has brought misfortune upon the woman who loved you, forcing her into a loveless marriage."

Her words illuminate the conscience of the egotistical priest, who sees for the first time that he, too, has sinned. Again he forgives her, and together they go away to minister to the weak and wretched who are ever in need of ministration. It has been wisely commented that the drama does not end with the fall of the curtain. In this play, as in many of the ultra-modern school, it seems impossible that there should be an ending to the story until the lives of the people are ended.

At the Espafiol Maria Guerrero and Fernando Diaz de Mendoza closed their season with *Rosas de Otoño* (*Autumn Roses*) by Benavente, whose comedy has made the hit of the season, being neither too grave nor too gay, but just right to suit the taste of the Madrilenes. The play was given an elaborate production, and the performance of the gifted star and her husband won the encomiums of the critics and public.

The argument, from an Anglo-Saxon viewpoint, is inane rather than enlivening, vulgar rather than dramatic; but the treatment is in the brilliant Benavente's most happy vein, and the complicated action, the types faithfully copied from the upper-middle class, the mixture of absurdity and sentiment, and finally the trite and stereotyped moral, have captured the middle-class theatre-goer while the witty and often racy dialogue has won the intellectuals.

The protagonists are Gonzalo and his wife Isabel, the latter a pure and noble wife and mother, the former a gay Lothario despite his forty years, who makes love both secretly and openly to his wife's friends and even to the better halves of his own. Not that there is anything novel in the middle-aged Don Juan, and besides this one shows such shocking bad taste.

Gonzalo and Isabel have a daughter, María Antonia, who marries the man of her choice, but the latter, taking the lead of his new papa-in-law, immediately begins to neglect his bride and to devote himself to other women, to the dismay of the fickle Gonzalo, who, while the cause of his wife's wretchedness, cannot brook the wretchedness of his favorite child.

It seems that here the playwright loses his opportunity to infuse an element of sincerity into the play, which might transpire in the regeneration of Gonzalo through love for his daughter and a tardy recognition of his wife's nobility. Instead of this, however, his reformation is due to latent twinges of guilt which remind him that life's autumn is at hand and to an awkward situation resulting from his

attempted gallantries toward the spouse of his most intimate friend, Isabel; at this juncture succeeds in convincing the jealous friend of his wife's complete innocence and in impressing upon the amorous Gonzalo the gravity of his offenses.

The comedy terminates with general reconciliations, the "roses of Autumn" being presumably the reawakened loves of the faithful Isabel and the recalcitrant Gonzalo. When all is said the presentation of the play seems rather a concession on the part of the actress who is pre-eminent in upholding the dignity of the theatre in Spain.

Enrique Borras ended a successful season with his own production of *Los Viejos* (*The Aged*) by the famous Catalan playwright, Ignacio Iglesias, the Spanish translation being the work of De La Parra. While Borras has demonstrated again his remarkable genius, the play has been criticised for its excessive gloom, unrelied by a single gleam of brightness.

Los Viejos, which is distinctly socialistic, paints in darkest colors the egotism of the employer who turns out the aged workmen after years of productiveness to make way for the young. Two aged couples, one being childless, find themselves face to face with a life of penury, both husbands having been discharged from the factories where for years they were

At present, the *Silly Season* being at its height, the most popular piece in Madrid is *El Perro Chico* (*The Little Dog*), a musical comedy which is drawing enormous crowds. The action revolves about a circus clown who loses his trick pug and who travels to Tangiers in search of him, the circus being put out of business by the loss of its two star performers. The pug meantime has been found by an indigent gentleman who pawned his furniture for the price of a railway ticket and starts, hot-footed, on the train of the clown, hoping to win the reward of twenty thousand francs which the latter has offered. He always reaches a given point a few moments after the clown has departed, and when he finally overtakes him at Tangiers and claims the reward the latter refuses on the ground that the pug has grown too stout owing to over-feeding on the part of his too anxious guardian.

"Has not the pug's star act consisted in squeezing himself through the eye of a needle or some other infinitesimal aperture? His embonpoint now renders him valueless! Certainly he will not pay one centime of the reward!"

The progress from Madrid to Tangiers affords opportunity for a diversity of costuming and ballet and the adventures of the trick pug keep the audience in an ecstasy until the

NOTES FROM AUSTRALIA.

STONEY, June 12.

A remarkable and significant feature of the Australasian theatrical season is the increasing predominance of the American element. On the 17th inst. Tittell Brune opened the New Zealand campaign at Wellington. Nance O'Neil was enthusiastically welcomed at Melbourne, while Andrew Mack "came, saw and conquered" in Sydney, where John F. Sheridan is doing big business at the Criterion with the American musical comedy, *King Dodie*, in which Maud Ambler is prime favorite. In Melbourne Sanford's American company is attracting good audiences, while at Harry Rickard's Sydney and Melbourne theatres the programmes continually include the names of American vaudeville stars. Not a few Americans are also found among the various stock companies.

At Her Majesty's, Sydney, Andrew Mack in *Tom Moore* repeated his Melbourne success and had not been long on the stage before he had become installed as a favorite with the huge audience, which greeted him as one of the best impersonators of Irish character yet seen in the Commonwealth.

Julius Knight has been sadly missed at the Sydney Theatre Royal, none of the company being enabled to satisfactorily replace him. Consequently there have been rapid changes in the bill, Maud Jeffries appearing in her most successful parts. It is anticipated that Mr. Knight will be enabled to rejoin the company during the Adelaide season in July next. Maud Jeffries will be succeeded for a season of three weeks by Williamson's Gilbert and Sullivan Repertoire company, after which William Anderson will bring his company from the Sydney Palace for a prolonged term.

The conversion of the Sydney Lyceum into a kind of religious mission hall necessitated William Anderson opening his Sydney season at the Palace, where the limited size of the stage proved a heavy disadvantage, notwithstanding which he enjoyed crowded houses from the start. Next month he will remove to the Sydney Royal, where he will be more at his ease.

At the Sydney Criterion Maud Ambler, who talks of remaining in the Commonwealth, divides honors with John F. Sheridan in *King Dodie*.

It is very doubtful whether the schemes for erecting a couple of new theatres in Sydney will materialize. There is a sufficient number already.

Rose Musgrave is still in a private hospital.

Nance O'Neil opened in *Magda* at Her Majesty's, Melbourne, supported by Jane Maybury, Mrs. Henry Bracy, Ricca Allen, Peg Bloodgood and McKee Rankin, Glendinning, Robson and Friend. The *Fires of St. John* will follow.

Bland Holt is doing remunerative business at the Melbourne Royal with *Sporting Life*, the continued attractiveness of his revivals preventing the production of many popular plays of which he holds the Australasian rights.

At the Melbourne Princess's George Stephenson holds a trump card in *Will Adams* which is nightly crowding the house.

Sanford's American company is still at the Melbourne Bijou, the bill being changed weekly.

The Knight-Jeffries company will open at the Adelaide Royal in July.

In Western Australia Robert Brough has recovered sufficiently to appear as the old sea captain in *Beauty and the Barge*, but Herbert Fleming has been so ill that he had to be removed to a private hospital. The company has since appeared in Adelaide and will open in Melbourne on the 8th proximo.

Good progress is being made with the erection of the new theatre, to cost £15,000, at Kalgoorlie.

JOHN PLUMMER.

ENGAGEMENTS.

Albert Latscha, for *The Gypsy Girl*, and has gone to Atlantic City to remain until rehearsals are called. Helen Marvin, by Henry W. Savage, for *Matricule* in the new John Kendrick Bangs-Manuel Klein opera, which is as yet unnamed. It is the first original libretto Mr. Bangs has given the stage. The plot is decidedly original, dealing with life in the year 2000. The new work will have a production early in October.

Ramon Fernandez, to support Thomas W. Bass in *A Fair Exchange*.

Will Hull, as manager of Henry W. Savage's Western College Widow company.

Charles D. Connolly will do the advance work for Henry W. Savage's *She Gun* company again this season.

Lowell Smith, for the role of the flirtation milliner in the Eastern County Chairman company.

Reuben Pax, by Henry W. Savage for one of the principal comedy parts in the new John Kendrick Bangs-Manuel Klein opera.

Frankie Bailey, by Matt Gray, for *The Gingerbread Man*.

Laura Hope Crews and Frank Willard, to support Henry Miller in *Frederick Lorraine* at the benefit for the Hebrew Infant Asylum at Arverne. Harry Sullivan and Louise Meyer will support Sam Stahl in *The Chorus Lady*, a one-act comedy by James Purdy.

Zelma Rawlinson, by the Shuberts, for the principal feminine role in *The Earl and the Girl*, which is to reopen the Casino Theatre in August.

Maidie Snyder, for the forthcoming production of *The White Cat*.

Lizzie Hudson Collier, Charles Godbold, Donald Larsen, Percy Ames, and Claire Kalip, for *A Fair Exchange*.

Freeman Barnes, for *The College Widow*.

George Le Guere, by Harry Dool Parker, for the juvenile lead in *Under Southern Skies* (Guthrie). Mr. Le Guere is spending several weeks in the Castalia.

Little May White, for a leading part with Charles A. Blaney.

Edythe Howard, Grace Welby, Maurice Drew, and Alan Purcell, with Walter Foster.

Bertha Welby, for *Human Hearts* company.

Larry Mack, for *His Brother's Crime* company.

Kate Benedict, for *Way Down East*.



Photo Otto Sarony Co., N. Y. MADAME BERTHA KALICH.

Above is a reproduction from a late portrait of Madame Bertha Kalich, who will make her initial appearance under the management of

employed. The couple whose woes fill out the three acts of this homely tragedy have a daughter, Engracieta, who is beloved by a young workman, Augustin, but the latter, dreading the added burden of the girl's parents, is loath to wed now that dark days have befallen the family.

The father and mother, thinking only of the young people's happiness, beg the timorous swain to wed their daughter and offer to go away and bear their poverty alone. To the credit of the youth be it said that he finally becomes inspired by the self-abnegation of the noble old man and woman and promises to make Engracieta his wife, but the sufferings of the father have been such that he cannot now support this sudden joy, and he falls lifeless at the feet of the boy and girl standing at the threshold of life. His last cry is the universal one, expressed or unexpressed—a wail for his own lost youth and happiness; for at the moment of going, though magnanimous the soul, there is always the agonized yearning for life at its fullest and best.

In the character of the aged father Borras has added one more to the list of his wonderful creations. For the rest, the critics are beginning to grumble because he confines his productions chiefly to the works of Catalan writers.

arrival at Tangiers. That the author has verity on his side is proved by the applause that greets each entrance of this dog comedian, whose actual disappearance would no doubt prove as fatal to the theatre as it did to the circus.

Dr. VERA.

CUES.

The *Pearl and the Pumpkin*, the new extravaganza by Denslow, West and Bratton, will be the opening attraction at the Broadway Theatre this season. The first performance will be on Aug. 21.

Managers Miller and Conyers, of Our New Minister, who have been in Europe the past two months combining business with pleasure, returned on the Cunard steamer *Panama* via the Mediterranean on July 22.

Mr. and Mrs. William Haworth's family was enlarged by the arrival of a daughter on July 19, making the second young Haworth.

Walter Lawrence is conducting the rehearsals of *The Sultan of Sulu*, which will inaugurate its fourth season Aug. 19.

E. E. Rose will stage *The Belle of Avenue A*.

Clara Bloodgood arrived from Europe July 25.

While Charles W. Butler was rehearsing at the College Widow company at the Garden Theatre recently, his right middle finger was caught in a rope while he was dropping from a piazza, and was torn off at the first joint.

LONDON BOHEMIA.

Recollections of the Vagrant Club and Some of Its Clever Members.

I always read THE DRAMATIC MIRROR, but if I have to omit any columns of it through stress of work I never overlook Mr. Milton Nobles' "Shop Talk."

His paper about your Bohemia in your copy of the first of July brought back to my mind the experiences I had in my salad days of the Bohemians "who flourished in my time—a melancholy phrase if taken aright, reader," as Elia said. Among other Bohemian clubs in London, I remember the old Vagrants. They met first of all, I think, at a tavern in St. Martin's Lane; then they migrated for a short season to Salisbury Court, Fleet street, a region associated with journalists, and finally settled down for their few years of existence at The Coach and Horses opposite the historic structure in the Strand, Somerset House. The subscription was but 5 shillings, and there was a like sum for the entrance fee. But I may tell you that there were other demands than those of filthy lucre to qualify a man for election at the festal board. He must show that he had done something to prove that he had more than ordinary intelligence. I remember that Fred Herbert, whose cousin had married Horace Wigan, and I proposed a man who was acting as a sort of onlooker in front of the Olympic Theatre. We were rather troubled as how to describe him as he did not receive any emolument for his services. So Herbert suggested that he should be styled "a patron of the drama." The designation was fatal to his candidature, as the members, who all voted at the election, declared they would not have any "patrons" to bother them, and, although I was a committee-man, he was most ignominiously black balled.

I remember among our members we had Jemmy Fernandes—I beg his pardon, Mr. James Fernandes—but we called him Jemmy in those days, and Dominick Murray, who used to come to us after his performance in Arrah Na Pogue, After Dark or It's Never Too Late to Mend at the Princess, and had to give us some of his Irish songs no matter how tired he was, and a lot more actors of smaller position. By the way, the night on which the "patron" was blackballed H. J. Montague, then playing at the Olympic, was elected. However, we were not by any means limited to histrio.

We had a very good number of slaves of the pen. Well, their slavery was tempered with a good deal of relaxation. My old friend Joseph Ashby-Sterry, still in the very prime of his health and his genius, was in 1867 a "Vagrant." So was Henry S. Leigh, whose "Carols of Cockaigne," "Strains of the Strand" and "Gillott and Quill" ought to live forever. I remember seeing H. S. Leigh, J. W. Prowse (the Nucholas of Finn and sub-editor of the *Daily Telegraph*) and Dillon Croker, F. S. A., the son of Crofton Croker, Sir Walter Scott's member for Fairyland, sitting on a sofa together—we Vagrants had a sofa; perhaps I should have said the sofa—and, by Jove, they might have been triplets. Leigh adapted several opera bouffes for the Alhambra, but I think his great ability was shown in his verses. They who remember his "Lines to a Fly," his "Twins" and his "Gift of the Gab" among others will I believe share my opinion. I am reminded of meeting him at the Savage Club when it had rooms in Covent Garden, the vegetable market of our metropolis, during the run of *Le Roi Carotte*.

"I see, Leigh," I said, "where you got your inspiration from."

Leigh took the mild joke very gloomily. He made baddish jests himself, but he did not like people to strike their wit off him. I think that his humor was helped by his metallic voice, and I am sure that his songs lost nothing by his reading, as he accompanied himself on the pianoforte, though his vocal tones could hardly be called musical.

By the way, another versifier who used to give us his own lyrics was Frank W. Green, the author of very many pantomimes. Who can forget his naughty boy who read such improper literature as Bradshaw's Railway Guide and the Post Office Directory or can fail to remember the cruel youth who "took a holiday from school to see the kittens drowned," and when he went to bed and was left in the dark was haunted by the feline manna. Finally how he screamed for help, crying out "The Cat! The Cat! And then they brought the lights."

Another Bohemian vocalist was a par-humorous reporter, "a gallery man" named Snell, who had a good voice and accompanied himself very pleasantly upon the pianoforte. One of his numbers was set to the air from *Lacrimosa, Il Segreto*. I will give two of the verses, the concluding one it would be better to omit. I am writing from memory, so I do not promise to be verbally correct. I think the lines ran:

All you gents what dine out upon raspberry tart,
And jellies and such kind of scraps,
That worries your vitals with hock and champagne,
And all sorts of foreigner traps;
When you wake gallons queer in the morning.
And find your head all of a whirl.
I'm blessed if I think there's a thing you can drink
As 'll equal three penn'orth of port.
Good early port, before all the world.
I'm blessed if I think there's a thing you can drink
As 'll equal three penn'orth of port.

All you ladies what come up to town in the Spring.
And ride up and down in your broughams.
Who shake up your insides with concerts and jigs
And waltzes in Willis' Rooms.
If you'd make yourselves right in the morning,
And put your hair into a curl,
I'm blessed if I think there's a thing you can drink
As 'll equal three penn'orth of port.
Good early port, etc.

Purl, I think, is a mixture of porter and gin.

The fashionable "assemblies" were held at Willis' Rooms up to the last forty or fifty years.

But Snell could charm us with other lyrics, witness, "Had You Ever a Cousin," which was always applauded by Hain Friswell, who was a very proper gentleman and not a bit of a Bohemian. Another gentleman whom I never believed to be a genuine Bohemian was my esteemed friend William Sawyer, the author of those charming volumes of poetry, "Ten Miles from Town" and "The Legend of Phyllis." He was the editor of *Fusay Folks* and *The South London Press* and a very good friend and staunch clubman. But when he came to the Vagrants I could never make out whether he put on his mask or took it off.

I never heard Ashby-Sterry sing at the Vagrants' Club, though I have elsewhere, his low notes seeming to come from the bowels of the earth. But his lines are too delicate and refined for mixed audiences; indeed they are more suited for reading than singing.

We had our club song which the author and our treasurer used to sing at each weekly meeting, being accompanied by the composer, dear old Billie Bayne, the organist of Bow Church in Cheapside. This song was such a favorite with E. L. Blanchard that he used to ask for its repetition if he happened to arrive after it had been given.

Among the older members we had were Dr. Carpenter, the author of "What Are the Wild Waves Saying"; Mr. Tomlins, the dramatic critic who had a row with George Vining about the treadmill scene in *It's Never Too Late to Mend*, and James Bruton, who had been a most prolific comic song writer. He had written some farces, but his great charm for the Vagrants was his unceasing humor and habit of punning. He took the chair on the club's first annual supper—we were far too Bohemian to have a dinner—which was held on February 29, 1868. In proposing the health of the Queen Bruton said that he was sure that every Englishman would die in her defense. "In fact," he added, "if an enemy landed on these shores I should be like to-morrow; I should be the first to march" (first o' March). But punning was Bruton's element. Years before, when actors did not generally associate with royalty and the aristocracy, the members of the Surrey and Victoria Theatres had a room in the Tankard Tavern in the Kennington Road. The walls of this room were decorated by grotesque portraits of the principal members drawn by Alfred Crowquill. Among these pictures was one of Mr. Dale, a man of good family, who played the heavies at the Surrey. Some one remarked to Bruton that it was surprising for a gentleman of Mr. Dale's connections having his portrait in a public house. "Why?" said Bruton, "where would you expect to find a well-drawn mug of old ale if not at a public house?" The question was unanswered.

Bye the bye, the Vagrants had the portraits of a great many of their members drawn by Sem, the amiable and clever French artist, at that time illustrating the *London Figaro*. The landlord of the tavern attempted to seize them for some claim that was disputed, but an appeal to a magistrate placed them at the disposal of the members. Indeed, I have my likeness in my library where I am writing.

We had a small sprinkling of artists, one of whom prided himself upon his resemblance to Charles I. It must have been on a day when the King had not been *releved*. In fact Bohemianism was more prominent among the gentlemen of the brush and the least apparent among the histrios than with other members of the club. I suppose Concannon *père*, a scene painter, was the *se plus ultra* of unconventionalism. His clever son, an excellent artist, may be considered second to his father as regards Bohemianism. In reference to their art I cannot speak of the elder man's work, as I never saw any of it, but Alfred Concannon should have attained a far higher position than he reached. His illustrations to H. S. Leigh's "Carols of Cockaigne" were delicate and nice and his pictures in the little magazine of the club, *Vagrant Leaves*, were full of ability. I have not mentioned *Vagrant Leaves*, which ran three months, its pages being entirely supplied by the members. Indeed I think it was easier to obtain contributors than subscribers, as a celebrated nobleman once quoted, "Some has brains and no money, some has money and no brains." I think brains predominated money with the Vagrants although the quantity of beer drunk on the Wednesday nights must have muddled them. However, when they turned out from the Coach and Horses at about three in the morning the members were orderly, and if they found their legs unreliable they would manage to take a cab.

I think the club had no laws; at least only unwritten ones. I know there was a question of disclubbing a member for bringing his publisher to the weekly festive meeting, but I take it that there could hardly have been such a law formulated. Indeed I never saw a sign of any regulations while I was on the committee and I never heard a reference to the

laws having been broken by this member or that, and I believe that two or three gentlemen would have broken the lot from mere cussedness if they had existed. But the men stood by each other. Witness the number of Vagrants who went to the Princess' theatre to witness Dominick Murray's first appearance as Shylock.

The language was not particularly guarded with the Vagrants; they said what they pleased and sang what songs they chose. But for all that art and literature were sometimes discussed with knowledge and judgment, and visitors who came to the club went away most favorably impressed. It only existed three or four years, but such of its members as still survive remember it with pleasant associations. The Vagrant Club was a community of Bohemians of all callings in literature and art, and although its members have drifted and many have joined the great majority, including the Shakespeare-like Dame Cape, I look back to those youthful days with attachment and regret.

CHARLES OSBORNE.

Yorick Club, London, July, 1905.

EDMUND DAY.

The first page of this week's MIRROR contains a picture of Edmund Day, the playwright and actor, as he appears in his own comedietta, *The Sheriff*. Mr. Day has had a varied experience on the stage and has played with many prominent companies. For the past few seasons he has devoted himself to vaudeville, in which branch of the profession he is very prominent. He has made a close study of the tastes of the patrons of vaudeville and in that way has been able to avoid the mistakes made by many playwrights who seek to supply performers with material. Mr. Day has written more than thirty sketches and nearly every one of them has been successfully produced. His best work was probably done in *Pal*, that he wrote for Hal Davis and Inez Macauley, and later elaborated into a three-act comedy-drama, with the leading part altered to fit James J. Corbett, who starred in the piece last season. Hereafter Mr. Day intends to devote most of his spare time to turning out plays for the popular-priced houses, and he now has more orders on his hands than he can fill. He will continue to appear in vaudeville with his own company, but when he is not busy entertaining the public he will be hard at work at his desk. When Mr. Day is at home he resides in one of the prettiest parts of Brooklyn, in a comfortable house that was built from the proceeds of his skill as a sketch writer. His tastes are simple and he finds his greatest pleasure in the society of his wife and child.

BURNHAM HEARING POSTPONED AGAIN.

A further postponement of the hearing on the writ secured by Charles M. Burnham, of the Theatrical Managers' Association, has been agreed to by the counsel, this time until September. The date has been advanced about once a week since Mr. Burnham's arrest on the charge of criminal conspiracy in the suit of James S. Metcalf against members of the Association.

NEW METROPOLITAN THEATRES.

Longacre Square, New York, is to have another theatre, and it is expected the new playhouse will be opened by next March. Meyer Bimberg has completed negotiations with Edward R. Thomas for a lease of the property at the northwest corner of Broadway and Forty-fifth Street, opposite the Hotel Astor, and a force of men has begun work on the uncompleted foundation which was laid there for a theatre five years ago. The theatre, which may be named the Longacre or Comedy, was first started by the Sire Brothers, and after the foundations had almost been completed work suddenly stopped. Last September Hamlin, Mitchell and Fields obtained a lease of the property and had plans drawn, but the sudden death of Fred R. Hamlin complicated matters, and his partners, together with his widow, were permitted to give up the lease again to Mr. Thomas. Mr. Bimberg will now build the theatre after the plans drawn for Hamlin, Mitchell and Fields. The house when completed will have cost, including the site, more than \$800,000. It will have a seating capacity of two hundred. It will be of Moorish design, and will in many respects resemble the Casino. There will be many offices in the building, while the corner will be fitted up for a bank, a large vault having been planned for that portion of the lower floor. Mr. Bimberg said his plans for the productions to be presented in the new theatre were as yet incomplete, but that the house would be open to all high class attractions, and that it would not be allied with either the Syndicate or the Shubert Booking Agency in the matter of attractions.

Plans were filed July 26 at the Building Department of the city of New York for the new Arcade Theatre to be erected on the north side of Sixty-fifth Street, just west of Broadway, by the Empire Realty Company, of which John L. Miller is president. The estimated cost of the playhouse is \$175,000. It will have a seating capacity of 1,800. The architect, J. B. McElpatrick and Son, expect to have the building completed by middle Winter or early Spring.

The plans for the new Academy of Music of Brooklyn have been approved by the city authorities. When they were first submitted by Herts and Tallant, the architects, the Building Department of Brooklyn held them up because they apparently did not comply with the law governing the construction of theatres. The law provides that there shall be an open court in front of such theatres. The Academy of Music provided for an interior court, and, although the plans included nearly three times as many exits as are required by law, they were, nevertheless, deemed to be inadequate in their provisions. The matter was referred by the Building Department to the Board of Examiners of the Department.

REFLECTIONS



Ann Singleton, whose picture is above, is a niece of Charles Warren Stoddard, the noted author, and an actress of versatility and charm. She made her first stage appearance on the Pacific Coast, and came to New York to accept a part in *At the White Horse Tavern* at Wallack's. She has been successful for the past three years in the best stock companies in the country, including the Buffinton Stock company, of which she is now a member, and with which she has been for three summers.

William Collier says that English audiences encourage the actor more than those of America, and their applause is more spontaneous. "New Yorkers," adds Mr. Collier, "seem to say, 'we dare you to make us laugh.'" He went to London fifteen years ago with the Daly company. He was 'Master' Willie then, and the call-boy in the company, also playing a small part in the introduction of *The Taming of the Shrew*. "But I never saw London," declares Mr. Collier. "I spent my entire time in theatre. That's why it's all so new to me now, and I'm enjoying it all so hugely."

Rehearsals of *Miss Dolly Dollars*, the new Herbert-Smith opera, in which Lulu Glaser is to appear, began July 26 at the Knickerbocker Theatre. Melville Stewart, E. R. C. Hers, Carter De Haven, Charles Bradshaw, Carrie Perkins, and Olive N. Murray are among those in the company.

The Murray Hill Theatre will reopen on Saturday evening, Aug. 19, with *Charles Bowser in Papa's Boy*, a musical comedy.

The Western College Widow company left New York last week on a special train for the opening in Chicago, July 31. The personnel of the company will be the same as that at the Garden Theatre, New York city, and includes Dorothy Tenant, Gertrude Quinlan, Lida McMillan, Edwin Holt, Frederick Truesdell, Dan Collyer, J. Beresford Hollis, and Adeline Dunlap.

Mrs. Isabel Sinn-Hecht, who had been the lessee and manager of the Montauk Theatre, Fulton Street, Brooklyn, since the death of Colonel Sinn, her father, will have no interest whatever in the new Montauk Theatre, which is being erected in Livingston Street and Hanover Place, and which is to be opened in the Fall. The new theatre is to be under the local management of S. H. Cohen.

Kate Gothold, last season with May Irwin, has signed for next season with Aubrey Mitten-thai's Four-Leaf Clover company. Miss Gothold will spend a few weeks with her sister at Pablo Beach, Fla., returning in time for rehearsals.

The Rollicking Girl run was resumed July 24. The one hundredth performance is announced for Aug. 7; souvenirs will be given.

Clara Matthes and company have been pirating Miller and Conyers' *Our New Minister* in British Columbia, under the title of *The Country Minister*, without even going to the trouble of getting new names for the characters. Miller and Conyers have placed the matter in the hands of their lawyers.

Isabelle Walker, who was thrown from a horse while at Digby, N. S., hurt her back so badly that she was obliged to cancel her contract with Vance and Sullivan. She was to have opened her engagement at Newark, N. J., August 14, in *Why Girls Leave Home*.

Fay Davis, who sailed from Europe July 29 on the *Lucentia*, will begin the season as a member of the company supporting Robert Lorraine in the George Bernard Shaw play, *Man and Superman*.

ENGAGEMENTS.

P. W. Felcher and Arthur Wellington, by Samuel Lewis, for Mary Emerson in her new play, *Will o' the Wisp*.

Melville Stewart, as leading man for Lulu Glaser in her new musical comedy, *Miss Dolly Dollars*.

Lois Quertermain, an English actress seen here last season in Forbes Robertson's company, as *Claudius* in *Hamlet* and other roles, by Charles Dillingham, for Maxine Elliott's company in Clyde Fitch's comedy, *Her Great Match*.

Kathleen Taylor, by Charles E. Blaney, for the part of Belle Maeve in *The King of the Opium Ring*.

Mabelle Van Tassel, for leads with the Manhattan Stock company.

Mrs. Addison Pitt and Hammard Short, by Charles W. Allen, to support Viola Allen in her Clyde Fitch play this season.

Marion Berg will be seen in the role of Plum Duff in *The Gunner's Mate* at Proctor's Fifty-eighth Street Theatre this week.

John L. Newton, specially engaged by Vance and Sullivan for the leading male role in *Why Girls Leave Home*.

Fanny Addison Pitt, for Viola Allen in the new Clyde Fitch play.

Addison Pitt, re-engaged for Henrietta Crosman as general stage director of the Campbell forces.

For the Chase-Lister company (Northern): Clint and Bebe Robbins (fifth season), Mandie Neal, Vesta Montrose, Maybellie Bennett, Lilly Bell Carewe, H. R. Broder, Fred Mayfield, Leonard Goods, Jack Kral, T. McDonough, Clayton Macklow, Glenn F. Chase. Season opens Aug. 14 at Shenandoah, Va.



**I N
O T H E R
C I T I E S.**



SAN FRANCISCO.

Things are very quiet in theatrical circles this week, owing to the fact that the Columbia and California theatres are closed for two weeks, and the Grand Opera House is having Yiddish drama by the Glickman Players, of Chicago. At the same time the other theatres have been doing big business. The Tivoli gave Rob Roy and the Alcazar had as a novelty Colgate Baker's *The Heart of the Geisha*. Both have been great successes. John L. Sullivan is also doing a tremendous business at the Central.

The Grand Opera House has a bill in week with the Yiddish players July 17-24 and they are doing great business. The plays this week are Rabbi Osher, Kol Nidrey, and the Yiddish Hamlet.

The Colonial is closed for two weeks and will re-open 21 with Ezra Kendall.

The California is closed and will reopen 29 for two performances of Ghasts, with Harry Mastayer as Oswald and Lillian Lamson, sister of Nance O'Neil, as Mrs. Alving. After these two performances Belasco and Mayer will send the co. on tour.

The County Fair was the bill at the Majestic 17-24, with Frank Bacon in the leading role of Abigail True. The house on Monday night was a large one and Mr. Bacon proved himself a capable actor. The rest of the players did good work in their separate parts. The horse race scene was very realistically set and brought forth a storm of applause. Next week, The Bachelor's Romance.

At the Central 17-24 John L. Sullivan heads the stock co. in Fast Life in New York and is crowding the house at every performance. In the fourth act the actor-pugilist fought a few rounds with the villain and won out amid cheers and bravos from the audience. The gallery gods were not to be quieted until Mr. Sullivan made a speech. The co. was capable, Mr. Schuster and Miss Elsmere being especially good. During the moving pictures of the Corbett-McCoy fight one of the films took fire and almost caused a panic. Many women fainted and some children were trampled on, but no one was seriously injured. Next week, Hellmuth Magill will reappear in Blue Jeans. Agnes Rankin has been especially engaged to play the ingenue role.

The Tivoli has another big success in Rob Roy 17-24, which drew a crowded house on Monday night, the opening of the new comic opera season. To Max Freeman go the first honors for his efficient work as stage-manager. The ensemble were the best seen at the Tivoli for many weeks. The chorus work was little short of perfect, and with such a co. as the Tivoli has nothing but success can be expected. Author Cunningham made his re-appearance on the same program and scored a great success, receiving an ovation on the opening night. His voice is as good as ever. Miss Condon was also welcomed back and received her share of the applause. Anna Lichter appeared after a year's absence and is singing as well as ever. Barron Berthold has two good solos and receives the usual encores. Teddy Webb was very funny as was the new comedian Hayes; both scored heavily. Fogarty and Schuster do good work and Miss Paletta is a smashing grenadier. Next week, second week of Rob Roy.

The Alcazar is giving for the first time on any stage 17-24 Colgate Baker's Japanese drama, *The Heart of the Geisha*. The play has called forth much praise and the work is said to be a very creditable one. Two of the critics have termed it the Japanese Camille. The stage settings are particularly attractive and the play is put on in true Alcazar style. Juliet Crosby, who made such a great impression in Madame Butterfly when it was first produced here, has the leading role of Colgate's San and accompaniment on violin as in the famous Japanese drama. Will H. Walling was brought from New York to play the role of the hero and has received favorable notices. Nera Rosa plays the role of the maid and was another bright spot in the performance. Howard Scott was the villain and added the proper touch to the role. The play will easily go two weeks, when White Whitemeyer will commence his annual engagement, opening in *The Fortunes of a King*.

OSCAR SIDNEY FRANK.

LOUISVILLE.

The offerings at the various open air resorts continue to be the only amusement events prevailing here. Business at Fontaine Ferry Park with its numerous attractions is extremely good. Beautiful Riverview, Hammons' and Somers' on the Boulevard get their share of the patronage, and the nightly concerts at Jockey Club Park draw well. John C. Weber and his Cincinnati band of fifty musicians are filling a two weeks' engagement there beginning July 23. Conductor Weber is a favorite with Louisville audiences.

The Roof-Garden at Seelbach's is a newcomer in the field, excellent concerts being given there each night.

Managers John T. Macaulay and Charles A. Shaw still linger in the East, partly on pleasure bent and partly because the season's end is near at their respective houses. It is given out that the cream of the first-class theatrical offerings will be seen at Macaulay's during the coming season, and Manager Shaw is extremely well pleased with the bookings he has secured for the Avenue and New Masonic, both of which are under his management.

The tribute of the Hon. Henry Watterson to the late Joseph Jefferson, written from Europe, published in a recent "Courier Journal," caused widespread comment. The veteran actor and brilliant journalist were close friends for years, and perhaps Mr. Watterson is the best qualified man in the country to deliver a eulogy upon the distinguished artist.

Eddie Harris has returned to her Louisville home after spending a number of years in Europe, principally in Berlin and Paris. She is a pianist and composer of acknowledged ability. In a quotation from the Paris "Gazette" unstinted praise is given her work generally, special mention being made of her latest composition, *An Aria of Mogli*, which is referred to as approaching the grand.

C. D. Kenison, a fire-eater, died at the City Hospital here 20 of phosphorus poisoning. While occupying a room well spoken of in the world of amusements, the man was well spoken of.

The farewell of Creatore at Jockey Club was a notable event. During his two weeks' stay here the leader and his able organization created a very favorable impression. A return engagement is already announced.

The success of Fontaine Ferry Park is positively assured. Colonel John D. Hopkins and his associates have given Louisville an up to date place of its kind and are most fortunate in the selection of William Reichman as resident manager, he having demonstrated marked ability in making the place the success it has proved.

John L. Grove, business-manager of Macaulay's, has abandoned his Western trip and with Harry Burke, also of the same house, is patiently awaiting the opening of the coming season.

Horace McCollum, business-manager for the Wahlgren at the Buckingham, has also found Louisville a pleasant Summer resort, and will welcome the opening of the season at his house.

CHARLES D. CLARKE.

COLUMBUS.

W. B. Kimball, president of the Columbus Amusement Co., which controls and manages the Empire Theatre, is still, as it were, sitting on the "lid," and only at brief and occasional moments divulges any of the inside information in regard to future plans of the playhouse. Certain it is that the theatre will open about Aug. 25 with a stock co. also that Priester-Morison is to manage and direct everything back of the footlights. Semi-sure is it that Mr. Adams, treasurer of the Amusement Co., will have charge of the financial end of it in the box-office. These facts, together with the knowledge that both Mr. Camp and Miss Horne have signed, constitute the total.

Frank C. Osborne, manager of the Grand, was absent from a much needed vacation to the deathbed of his grandmother here last week, and will start in the city continuing various small improvements at his house. The Grand has thoroughly renovated and redecorated last year, and will escape with the usual house cleaning this season.

The Midnight Flyer is the first attraction at the High Street and is booked to open the house Aug. 7. This piece is being used by Dickson and Talbot as an opener all over their circuit, opening the Indianapolis Theatre first, then coming to Dayton, to be immediately sent here. The act drop represents a Victorian scene. The Passing Storm, and is painted to appear in a massive frame, hung against a scarlet velvet drapery.

Preparations for the opening of the Ohio State Fair are now in progress. The West Side Business Men's Association is to have a carnival which will cover a straight stretch of ground nearly a mile in

length. The Robinson Carnival co. have been engaged. JOSEPH E. HAGUE.

SALT LAKE CITY.

Salt Lake is doing the handsome thing in supporting summer amusements. At present we have besides the great salt air bathing and dancing pavilion on the lake, the Greyhound, the Utah, the Grand, the Utahn, the Utahn Park (vanderbilt) and the Bon Ton (vanderbilt). In addition to this the Salt Palace, with its many attractions, has steadily continued to advance in the estimation of the public. The co. not only has a strong leading woman in Lansing Rowan, but has good support in Harry Fahrney, Big Bill Bittner, Theodore Lorch, E. K. Stanley, Zellah Covington, Cecil Fay, Ella Bittner, and Fannie Hammond. The bill for past week, which has drawn good houses, was For His Brother's Honor and Slaves of Passion.

At the Utahn Theatre Victory Bateman and a company presented A Domestic Blunder to well pleased audiences entire week. For curtain raiser Miss Bateman and George McFadden gave the balcony scene from Romeo and Juliet, which proved a drawing card.

At Utahn Park (vanderbilt) Zanfaretta and Mandolin in a sketch; Mrs. Julie Levy, wife of the deceased cornetist, and her two children in a musical sketch; Cliffert and Arnold, Ed Simpson, and the moving pictures. Good business.

The death of the well-known and hard working Nellie Drury Breyer brought forth a host of sympathy, which materialized into some six hundred dollars for her children and invalid husband. A benefit performance was given at the Salt Lake Theatre afternoon of 21 by the kindness of Manager George D. Pyper and the stock co. of the Grand and Utahn theatres.

The performance was preceded by a short talk by the veteran and much loved actor, Phil Margetta, after which the Bittner co. presented Slaves of Passion, and the Utahn co. gave The New Dominion. Vaudeville specialties were given by Beatrice Arnold, the Levy Family, and Victory Bateman.

Another benefit was given by the boys of the Salt Lake Theatre to the wife and children of Jimmie Flynn, who died of typhoid-pneumonia 11. A benefit performance was given at the Salt Lake Theatre afternoon of 21 by the kindness of Manager George D. Pyper and the stock co. of the Grand and Utahn theatres.

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DENVER.

Maudie Fealy opened her annual engagement at Elitch's Gardens July 16, and the theatre was crowded at every performance during the week. It was a friendly desire to welcome Miss Fealy back to her home town that drew the crowds, rather than the play itself. Miles and Men, for it was not enthusiastically received. Miss Fealy was quite satisfying in the part formerly played by Annie Russell, an excellent soprano, who gave the lead to Bruce MacPhae, Edward Mackay, Charles Dickson, Oliver L. Oliver, and other members of the Belvoir co. Miss Fealy will appear as Dorothy Vernon 23-29, after which Tyrone Power and Eddie Crane will be the stars, opening 30 in Tess of the D'Urbervilles.

The Mandarin, an Oriental comic opera by Fred Edwards and C. G. West, of London, was given its first American presentation 16 at the Curtis Theatre by the Thomas Opera co. and continued throughout the week. After seeing it one no longer wonders why it was never produced before in this country.

The good charitable thing one can say is that with a good cast and singers there might be a little excuse for it, but given by amateurs it was positively painful.

Vocally, the chorus was excellent, but if Mr. Thomas takes the co. on the road, as he threatens to do, the results will probably be disastrous.

Can you imagine a chorus of probably thirty, ranging in age from little girls of about six years to women of uncertain age? Of course here where they all live their friends flock to see them and no doubt accorded them unstinted praise, but if they go into a strange town as a regular theatrical attraction their reception will not be so cordial.

Gwynllyw, a drama written by W. H. Reynolds, and directed by W. H. Reynolds, attracted large crowds at the Grand 16-23 and of its kind it was good, plenty of thrills, sensations and clever traps, all of which just suited the gallery. Lighthouse by the Sea will be next week's bill.

Belasco's brought forth their new leading woman, Isabelle Eveson, in Dorothy Vernon of Haddon Hall 17-23. This cosy little house was packed all week to see a splendid production of this romantic drama. Miss Eveson made much of her part, and judging from her work a great deal may be expected from her in the future. This style of play is always the most attractive to performers to the audience, and it is hardly fair to pass too hasty a criticism.

The Stubbornness of Geraldine 24-30. Harry Mastayer staged the production and deserves much credit, for he probably expended much time and energy upon the work. She also played the leading part and was the only one in the cast who showed "any signs of life."

Bruce Waddell and C. A. Jory sang exceptionally well. The co. will give performances under a tent before going on the road.

The Curtis closed its Summer season 22, to reopen Aug. 13 with The Girl and the Eagle. MARIE ALKIRE BELL.

MILWAUKEE.

The Brown-Baker Stock co. presented Little Lord Fauntleroy at the Davidson July 24 before a large and thoroughly pleased audience. The title-role was admirably played by Little Sydne, a child actress of remarkable talent; her clever work was enthusiastically applauded. Edith Evelyn gave an appealing portrayal of Mrs. Errol, and Grace May Lamkin was excellent as Minna. Praised worthily was done by Harry Glazier as the Earl, Lee Baker as Havisham, R. C. Chamberlin as Mr. Hobbs, Patty Allison as Dick, J. Francis Kirke as Higgins, and Kate Blanche as Mary. Smaller roles were well handled by Rodney Banous, Al. Loosma, and W. MacPhae. The co. had admirably staged and under the efficient direction of Lee Baker the performance gave the highest satisfaction. Lost River 31-5.

The Thanhouser co. in My Friend from India drew a large house at the Academy 31. The co. gave an excellent performance of the farce, and won hearty laughter and applause. De Witt Jennings scored another hit as Erastus Underholt, and Joseph Dailey as Keen Shaver created much amusement by clever and legitimate comedy methods. Edgar Baume was good as Charlie Underholt, and Evelyn Vaughan made a most fascinating Marian Hayes. Emily Wierman as Mrs. Street and Connie Cantwell as Tillie added their share to the merriment, and admirable impersonations were given by A. H. Van Buren, N. Sheldon Lewis, Reginald Parry, Grace Raworth, Meredith Brown, and Lulu Wittig. The good stage-management of David M. Hartford and the beautiful settings by Charles Squires contributed to the general success. The Sign of Four 31-5.

Wonderland is drawing immense crowds daily, thanks to fine weather and good attractions. An amusing novel in the shape of a log-rolling contest between Larson and Hendrickson, log-rollers of Michigan and Wisconsin respectively, takes place every day. The Zancers, Claudio's Band, and Pain's Fireworks are other attractive features.

George Foster Platt left for New York last week.

MONTRÉAL.

The Eugenie Blair co. opened the last week of their season with an excellent performance of Camille. Miss Blair's portrayal of the title-role was interesting and original. Edmund Elton was a capable Armand. Lucy Moore was a capable and vivacious for the production did good work as De Varville. Mary Thompson made an amusing Prudence and Rose Emerson a good Nanine. The play was well staged and costumed. East Lynne July 27-29 closes the engagement.

For the last week of their engagement at the Royal the Una Clayton Stock co. produced Neil Gwynne, in which Miss Clayton was as successful last season. The play was staged in a very satisfactory manner and the performance as a whole was a capable one. Miss Clayton was bright and vivacious in the title-role. Francis May did capable work as the King. Mortimer Martini made the most of Buckskin. George Lund was a capable Jack Hart, and George Lewis a satisfactory Strings. Billy Walsh made the small part of the Landlord amusing, and scored in his specialty. Mary Condow was a stately Duchess of Portsmouth. The engagement has been a very satisfactory one, and there is talk of the co. returning next Spring. The Royal responds for a preliminary season 21 with the sensational melodrama, A Dangerous Life. The regular burlesque season opens 28 with the New London Garter Girls.

J. Crowley, who has been spending a few weeks holiday in town, leaves shortly to join Why Girls Leave Home.

The Royal Comedy presents The Mystery of Dida in the chief feature at Riverside Park.

The Theatre National opens 7; a number of new artists from Paris have been engaged.

W. A. THEMAYNE.

CLEVELAND.

The musical event of the season was the first production on any stage of a comic opera by Max Faekleben and Will M. Cressey, entitled The Merry Khan at the Euclid Avenue Garden Theatre July 24. The story of the opera is the efforts of Simon Dalrymple, an eccentric scientist, to discover the source of electricity, which he is convinced is located in the centre of the earth, spending a fortune in his endeavors. With Hiram Low the superintendent; Queen Electra, who is to lead him on his journey; his daughter Rose, and several friends, he makes a journey through the deep shafts. The start is made in New Mexico passing through the earth, coming out at Khiva in Central Asia. At this place it seems the Khan was missing, and on account of his resemblance to the lost monarch Hiram Low is made

THE NEW YORK DRAMATIC MIRROR

OFFENSIVE AND EXCESSIVE PERSPIRATION

In the Summer time excessive perspiration discolors and often completely ruins thousands of dainty gowns. A complete remedy, however, for this aggravating trouble is now supplied by the CASSEL CHEMICAL CO., of Germany, which has opened a New York office, and is offering the famous Cassel Toilet Lotion to the public.

CASSEL TOILET LOTION absorbs all excessive perspiration and renders the clothes colorless and odorless.

CASSEL TOILET LOTION does not shield but removes all odor of perspiration pleasantly and thoroughly, and is delightfully cooling and refreshing.

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European physicians commend it highly.

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Large Bottle, \$1.00; Sample Bottle, 25c.

Money refunded if not satisfactory.

CASSEL CHEMICAL COMPANY, Suite 26-36, 54 West 23d St., New York

A Merry Khan. The third act is back in New Mexico, and the finale is they all live happily ever afterward. The plot is full of many comic situations, and as the opera has been presented the pruning knife has been used by Will M. Cressey, who wrote the book. The music is fully up to the standard of excellence for which Max Faekleben is noted and there is every reason to believe the opera will be a success. The popular songs are, "If the Stars Are Out to-night," "I'm a Happy Yap," and "My Little Mitie," a Girl." Mansfield and author Faekleben himself led the orchestra and was greeted with much applause. J. Clarence Harvey was the inventor, Jack Henderson the electricity hunter, Oiga Von Hatzenbach had the leading soprano part, and Elfrida Bussing was a good Queen Electra. The rest of the characters were all well taken and the chorus was effective. It will be kept on another week.

The Colonial Theatre will be opened Sept. 4 by Vaughan Glaser and an efficient stock co.

The Cleveland Theatre opens for the season July 31 with For His Brother's Crime.

WILLIAM CRASTON.

LOS ANGELES.

The managers of the moderate priced houses really have no complaint to make of the Summer business this year, for no matter what night of the week one drops in any of the theatres they are well filled. Of course the weather so far has been cool and pleasant and the big

OPENING ATTRACTION WANTED

FOR THE NEW \$90,000 THEATRE JUST COMPLETED AT

* CHEYENNE, WYOMING *

Theatre thoroughly modern and fully equipped. Scenery by Sosman & Landis. Stage, 65x38; height, 52. Capacity, 1,400. Will be opened Sept. 1. FRONTIER DAYS, the greatest Carnival of the West, occur Sept. 2, 4, 5. 50,000 visitors, with no evening entertainments.

Strictly High Grade Company Wanted for these FOUR GREAT NIGHTS.

Opening Night, Sept. 1—Guarantee only. Frontier Nights, Sept. 2, 4, 5—Guarantee or Sharing Terms. Write or wire:

EDW. F. STAHLÉ, Cheyenne, Wyoming.

formerly of Calumet Stock co.; the bill was good and played to capacity nearly all week.—ITEM: Pawnee Bill's Wild West Show gave two performances here 2d; good attendance.

PEORIA.—**AL FRESCO PARK** (Vernon C. Seaver, mgr.); Week of July 23-30: Belmont Sisters, balloonists, and the De Acros in acrobatic shooting are pleasing huge crowds. Other attractions drawing well.—ITEM: The park has become the mecca of Peorians this summer and the city ought to have had a great amount of amusement of this sort had it opened.

DECATUR.—**DREAMLAND PARK**: Fanciullo's Band gave concerts July 19-20; attendance good. New acts now present are Young Brooks, Sam and Ida Kelly, Hibberd and Watson, and La Adalia. The cinematograph, also band concerts, Texas Cico, and other amusements.—**THEATRE** (J. W. Bouce, mgr.): House Opera co. in the Holy City 11.

CHAMPAIGN.—**WEST END PARK** (Matt Kusell, mgr.); James Green co. July 10-22. Plays: The Matinee Girl, King of Tramps, Hooligan's Troubles, Pianist and the Girl, and Senator from Dakota; drew large and satisfactory business during stay in the city.

CLINTON.—**RENWICK OPERA HOUSE** (J. C. Sabia, mgr.); The house opens season with Hoyt's Big Comedy co. for week of County Fair on July 31 with Texas; the house has many improvements and put in 104 voltage of electricity.

JACKSONVILLE.—**GRAND OPERA HOUSE** (G. W. Chatterton, mgr.); Billy Kersands' Minstrels 4.

INDIANA.

FORT WAYNE.—**MAJESTIC THEATRE** (M. E. Rice, mgr.); Will open for the season of 1905-06 3 with A Slave of the Mill followed by Myrtle-Hardie Stock co. during week of 7.—**MASONIC TEMPLE THEATRE** (F. E. Stender, mgr.); Will open for the season of 1905-06 3 with A Royal Slave.

ROBINSON PARK THEATRE (George H. Fisher, mgr.); Herald Square Opera co. closed July 16-22; good co. played by Deacon Doug Band 16-18 drew good crowds. Week 23-29 excellent vaudeville bill, with Ed F. Reynard as headliner, opened to packed and pleased houses.—ITEM: Charles Brug, of the Temple Theatre box-office, will be found at Park Theatre box-office the balance of the season.—John Belger, of this city, has taken the position as treasurer of the Majestic Theatre and will be found at the box-office this season.

LIFTON.—**MARIE OPERA HOUSE** (N. S. Marz, mgr.); The Holy City 2. Happy Hooligan 18.—ITEM: The Marz Opera House is a new theatre with a seating capacity of 1,200, and was opened late last season. This is a ground floor house and is modern in every particular. Mr. Marz has some excellent bookings and the prospects for a good season are very encouraging.

ROCHESTER.—**ACADEMY OF MUSIC** (Holden Brothers and Sons, mgr.); Holden Brothers' Vaudeville Stock co. July 17 in a triple bill—in the Chimney Corner, From Seven to Nine, and a new one-act play by Harry Jackson, called Before Another Judge. The co. played to a good house and gave good satisfaction.

BLOOMFIELD.—**OPERA HOUSE** (W. L. Shlaibard, mgr.); A small but appreciative audience greeted The Bloomer Schoolmaster July 17. The regular season opens 18 with An Aristocratic Tramp, followed 22 by Gordon and Bennett's A Royal Slave.

INDIAN TERRITORY.

SOUTH MALESTIER.—**SANS SOUCI PARK THEATRE** (A. Bert Estes, mgr.); Belcher's Comedians July 17-22; good co. and houses. Columbus Comic Opera co. 23-24.

IOWA.

IOWA FALLS.—**METROPOLITAN OPERA HOUSE** (M. O. Ellsworth, mgr.); ITEM: The season at this house opens earlier than usual for the season of 1905-06, the opening date being 22.—Another fine opera house is to be added to Iowa this Fall, and the new house is to be opened at Elkhornburg in a few weeks.—Leander A. Bennett, who has been associated with some of the best known repertoire co. in the West the past few years, will act as business manager of the Elkhornburg Stock co. in the coming season and direct the production.—Edith Calver, Van Orman is to direct and act in the work with the Pawnee Bill Wild West Show this season, and is one of the stars of the show. She is one of the few women in the country employed for similar work.—In addition to the regular bookings at the Metropolitan the coming season a lecture course will be given under the auspices of Ellsworth College. The star number of the course will be Maude Ballington Booth.

FRANK E. FOSTER.

OTTUMWA.—**GRAND OPERA HOUSE** (J. Frank Jensen, mgr.); Dark July 17-22.—ITEMS: The East End Electric Park opens its gates to the public for the first time 24 and offers for a special attraction The U. S. Carnival co. for one week's engagement. This carnival is projected and financed by Jim Gray and B. Choate, managers of the Bijou Theatre of this city.—The Fifty-fourth Regimental Band takes its annual outing 24 at camp and will leave the City and Caldwell's parks without music for two weeks. Ottumwa District Fair dates are 22-26.

AUSTIN J. MUMBERT.

CEDAR RAPIDS.—**AUDITORIUM THEATRE** (Ray W. Fay, mgr.); The Musical Bartlett, Arthur Radcliffe and Nevaia C. Belmont, Hayton and Janet, Ray W. Fay, The Two Wrens, and biography July 24-29; good bill and fair business.—ITEM: Manager Collier has returned from New York and announces a fine list of attractions for the coming season.—In the series of baseball games between the usher and stage hands at Green's, each team has won four games, the last handing a decisive victory for the usher by a score of 12 to 7; umpire, Manager W. S. Collier.

DES MOINES.—**INGERSOLL PARK** (Fred Buchanan, mgr.); Excellent acts to capacity houses; two performances daily. Polka Queen, the Buchanan Brothers and Sisters Ford, greatest dancing act ever seen in this city; Famous Dollar Troupe, acrobatic performance; Bunn, Bunn, Bunn, musical act; Foster and Foster, zinc comedy act; Hally and Meshan, black faced comedians, and kinodrome.

KOKOKU.—**CASINO** (A. D. Ayres, mgr.); Van Dyke and Raina co. continued their successful engagement week of July 18-22, playing to big business, increasing nightly. Plays: Across the Desert, The Divorce Question, An Eye for an Eye, East Lynne, in the Hands of the Oar, Dr. Jekyll and Mr. Hyde, The Two Orphans, The Struggle for Gold, and The Embezzler. The engagement continues for another week.

WATERLOO.—**BROWN'S OPERA HOUSE** (C. P. Brown, mgr.); The Le Roy Stock co. opened for a few days July 17; business light, and co. disbanded 22. Plays presented were A Southern Romance, Friends, Heart of Arkansas, and Rosencrantz.

SIOUX CITY.—**RIVERSIDE PARK PAVILION**: Howard-Dorset co. in repertoire and specialties, pleasing good houses.

KANSAS.

TOPEKA.—**CRAWFORD THEATRE** (Crawford and Kane, mgr.); Dark.—**AIR DOME THEATRE** (Harry Siefert, mgr.); Capacity houses for week ending July 22; excellent attractions.—**VINEWOOD PARK THEATRE** (Harry Siefert, mgr.); Continues to please. S. R. O. houses and has finished their series of concerts 22; it was by far the best attraction ever given at the park and second week was an appreciation of the thousands who attended the concert both afternoon and night.—ITEM: The Star Vaudeville Theatre (Jessie M. Glick, mgr.) is being remodeled and preparations made for the opening in September.

DAVID J. AUGUST.

OLA.—**ELECTRIC STAR PLAISANCE** (Clarke and Saphar, mgr.); The Plaisance continues to draw the crowds and is the popular resort for the pleasure seekers of the city. The favorites on the bill for week of July 24 are the Three Wells, a very clever trio (vocal and instrumental, song and dance, lady cartoonist, etc.).

FORT SCOTT.—**FERN LAKE PARK THEATRE**

(Hafer and Love, mgr.); The Columbia Comic Opera co. presented Dorothy and Said Pasha to good business week of July 17 and gave a very creditable performance. The second week opened 23 with Reminisce to the best business of the engagement.

KENTUCKY.

ASHLAND.—**CLIFFSIDE CASINO**: The Verna May co. opened a six week engagement July 20 to packed houses.—ITEM: E. W. Bowman, the scenic artist, has completed his work at the Ashland Opera House.

LOUISIANA.

SHREVEPORT.—**PARK THEATRE** (Ehrlich Brothers, mgr.); Spooner Dramatic co. July 17-23, presenting Dr. Jekyll and Mr. Hyde, The Two Orphans, Foxy Grandpa, Way Down East, and Inherited. Very fair attractions, drawing small attendance on account rainy weather.—ITEM: The Spooner Dramatic co. to return.

MAINE.

PORTLAND.—**PEAK'S ISLAND, GEM THEATRE** (E. V. Phelan, mgr.); The Cowgirl and the Lady week July 24 to excellent attendance; co. good. A Southern Romance week 30.—**PEAK'S ISLAND, GEM THEATRE** (C. W. T. Godin, mgr.); New England Folks July 24-30 is packing the house. Dorothy Vernon of Haddon Hall is bill for week 30.—**RIVERTON PARK, RUSTIC THEATRE** (E. A. Newmann, mgr.); Gorham's Imperials week 24, including Madame Scherzer, who has trained young girls and Brocche, Mitchell and Cain, Potter and Hartwell, Clark and Florette, assisted by Perkins' Orchestra, are proving a fine drawing card; attendance big.

HOUULTON.—**HEYWOOD OPERA HOUSE** (W. T. French, mgr.); Lawrence Brooke Stock co. July 17-22 to fair business. Plays: At Valley Forge, based from Shaw, Her Fatal Step, Death Before Dishonor, Jessie James, The Sign of the Four 16, Quincy Adams Sawyer 22.

BELFAST.—**OPERA HOUSE** (W. J. Clifford, mgr.); Quincy Adams Sawyer July 26; good co.; big business notwithstanding the circus same date. Clark Urban co. week of 31. Sherlock Holmes 7.

RANGOR.—**CITY HALL THEATRE, OLDTOWN** (E. J. Jordan, mgr.); Sherlock Holmes 10. Tow Watters in Neighborhood Neighbors (return) 12. The Real Widow Brown 19.

MASSACHUSETTS.

FALL RIVER.—**ACADEMY OF MUSIC** (Cahn and Grant, mgr.); W. F. Mason, week 1. See L. Cook-Church Stock co. 7-12.—**SLOU** (D. R. Buffington, mgr.); Buffington Stock co. presented Kathleen Mavourneen July 24-29 with success; J. Frank Burke as Terence O'More again displayed his stances for Irish drama and won hearty applause; the songs he introduced during the play were well received. W. H. Burwell as Bernard Kavanagh was excellent; Nat Lofford, Everett Aldrich, and Ralph E. Cummings were very good; Gertrude Dion Magill, who as Kathleen O'Connor, an Irish peasant girl, was successful in her portrayal of the part. This was her first appearance with the co. on Broadway. Forrest as Kitty Laverty was very good. Florence Macrae's skill in character work was again shown in her clever impersonation of Meg. The rest of the co. did commendable work. Excellent stage settings and good stage management made the production one of the best of the season. Strach Gas 31-5.—ITEMS: Frank Burkhardt passed through here 22 on his way to Nantucket, Mass.—The members of the Cook-Church Stock co. arrived in town 24 to rehearse for the opening of their season at the Academy of Music 7. The co. includes Ruby Brown, Anna Irene, Helene Griffin, Florence Obermann, Edith Griffith, Chester A. Connor, William Dale, Harry Moore, James H. Cripe, Charles Cook, Benjamin V. Lorick, A. P. Smith, George Higgins, J. E. Dudley, Tom Almond, the Particles, W. A. Taylor in advance, and H. W. Taylor, manager.—Edward Noonan gave a large dinner 25 in honor of Raymond L. Bond of the Buffington Stock co.—Manager and Mrs. W. F. Mason arrived home 24 after an extended trip through New York.—**LINCOLN PARK THEATRE** (I. W. Phelps, mgr.); Week 24-25: Frank Lawrence, George H. Carr, and Evelyn 26: Frank Lawrence, George H. Carr, and Evelyn Avenue Carino (A. H. Seeley, mgr.); Thomas' moving pictures 27. The Village Belle 10, with M. D. Banks in the title-role.—**PARK OPERA HOUSE** (H. J. Garrity, mgr.); Dark.

MISSISSIPPI.

NATCHES.—**CONCORD PARK THEATRE** (M. M. Irwin, mgr.); Heilman Stock co. July 17-29 and business good.—ITEM: This co. has been here during the last week, which was very rainy and business was good in consideration of this.

COLUMBIUS.—**OPERA HOUSE** (P. W. Mear, mgr.); Williams Comedy co. week 7.

MANISTIQUE.—**OPERA HOUSE** (Hancock and Crowe, mgr.); The Holy City July 22 (Gordon and Bennett co.); thoroughly satisfied a fair house, William Owen in Othello 25. Hooligan's Troubles 4.

CALUMET.—**THEATRE** (J. D. Coddity, mgr.); Signor Blitz and M. M. E. Fay week of July 17; very pleasing entertainment to fair business.

MINNESOTA.

WINONA.—**OPERA HOUSE** (O. F. Burlingame, mgr.); House opens 7 with Heilman Stock co.—**PHILHARMONIC THEATRE** (De Hart and Burleigh, mgr.); The Temple Stock co. opened July 23 in My Partner to good business.

ST. CLOUD.—**DAVIDSON OPERA HOUSE** (E. T. Davidson, mgr.); The Irving French co. July 20-22; fair houses. Orpheum Vaudeville co. 23 pleased fair shod audience.

CROOKSTON.—**OPERA HOUSE** (C. P. Walker, mgr.); Orpheum Vaudeville co. 17; fair house; well pleased. Old Arkansas 27.

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MISSISSIPPI.—**MISSISSIPPI.**—**CONVENTION HALL** (James McNulty, mgr.); Opens season with Bert Herold Vaudeville co. 15-16. **W. K. KAIDERSON PARK** (B. S. Cowles, mgr.); J. W. Gorman's London Vaudeville co. consisting of Seymour and Hill, Anderson and Gaines, Brindman, Hathaway and Walton, and Zella and her gymnastic dog, gave good performances to fair-sized audiences. The Peterson Family Grand Concert co. 23 were greeted by large and highly pleased audiences.

GLENNS FALLS.—**EMPIRE THEATRE** (J. A. Holden, mgr.); Season opens 5 with Lew Dockstader's Minstrels. Emma Bunting co. 7-12 (except 10). Black Patti 10. Bennett-Moulton Stock co. 14-19.—ITEMS: Extensive improvements have been made in the Empire Theatre during the Summer, and Manager Holden has returned from Lake George, where he has been spending the Summer at his beautiful summer home.—The Emma Bunting co. are holding daily rehearsals.

TROY.—**BAND'S OPERA HOUSE** (M. Reis, mgr.); Dockstader's Minstrels July 24 gave first-class performances to capacity. Primrose Minstrels 31.—**LYCEUM THEATRE**: Mortimer Snow and Adelaide Warren, assisted by the Five Polymath Sisters, musical artists, 21-22, gave selections from Resurrection, Romeo and Juliet, Camille, and Drifted Apart to big houses.

SARATOGA SPRINGS.—**TOWN HALL THEATRE** (Sherlock Sisters, mgr.); The week July 24-29 opened with a capacity audience of greatly mystified theatregoers. Their work in Thaumaturgy was something marvelous. George Primrose's Minstrels 1. Lew Dockstader's Minstrels 2. The Chaperons 9. Black Patti 11. The Girl from Kay's 12.—**CONVENTION HALL** (James McNulty, mgr.); Opens season with Bert Herold Vaudeville co. 15-16. **W. K. KAIDERSON PARK** (B. S. Cowles, mgr.); J. W. Gorman's London Vaudeville co. 17; North Brothers' Repertoire co. 18-19.

MISSOURI.—**MISSOURI'S THEATRE** (P. Halbrook, mgr.); York State Folks 8. Billy Kersands' Minstrels 10. At Cripple Creek 12. North Brothers' Repertoire co. 18-19.

MISSOURI.

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MONTANA.

BUTTE.—**BROADWAY THEATRE** (James K. Hiscox, mgr.); Dark.—**GRAND OPERA HOUSE** (Dick P. Sutton, mgr.); Lois Sutton and Frank Lindner in My Little Pard week July 30. Count of Monte Cristo; the Busch Family, Green Sisters, and Madeline, Scherzer, and Cain, Potter and Hartwell, Clark and Florette, assisted by Perkins' Orchestra, are proving a fine drawing card; attendance big.

MISSOURI'S THEATRE (P. Halbrook, mgr.); York State Folks 8. Billy Kersands' Minstrels 10. At Cripple Creek 12. North Brothers' Repertoire co. 18-19.

MISSISSIPPI.

MISSISSIPPI.—**MISSISSIPPI.**—**SYRACUSE.**—**WISTING OPERA HOUSE** (J. L. Kerr, mgr.); Dockstader's Minstrels July 29.—ITEMS: Harry Levy,

ings, comedy act, A Duke's Mitten; Andrew McLeod, Irish minstrel; Duffy, Sawtelle and Duffy co. in sketch, Papa's Sweetheart. Crimmins and Gore in A Warm Match week 31.

POTTSVILLE. — TUMBLING RUM SUMMER THEATRE (Joseph Hellman, mgr.); Week of July 26; George E. Austin, McCann Family, Corley and Burke, and the Musical Bells; good performances and strong. The Wheat Pit 27-28.

WILLIAMSPORT. — VALLAMONT PAVILION (L. A. Frazee, mgr.); Vallamont Stock co. in a Parisian Princess; July 20-21. Minstrels' Identity 24-25; to good-sized audiences; pleasing stage settings fine and co. strong. The Wheat Pit 27-28.

NEW CASTLE. — CASCADE PARK THEATRE (Mahoning Valley Traction Co., mgr.); July 24-25; Edward Laddie, Tom Gillen, Libby and Frazer, Burk and Rich, Carron and Farman, and moving pictures; performances good; attendance large.

RHODE ISLAND.

NEWPORT. — OPERA HOUSE (Cahn and Cross, mgrs.); The regular season will be opened 2 with Sam Toy. George H. Primrose's Minstrels 5.

TENNESSEE.

NASHVILLE. — CASINO, GLENDALE PARK (Y. C. Allis, mgr.); The Beggar Prince Opera co. July 17-22 in Said Pasta and Chimes of Normandy pleased large audiences. Girafe-Girafe and Olivette 24-25; drawing large houses. Humpty Dumpty 31-3.

VERMONT.

BENNINGTON. — LIBRARY HALL THEATRE (Ayres and Hutchins, mgrs.); Lorne Elwyn co. July 17-22; strong co.; good business. Plays: Why Women Hate, The Black Hand, The Hand of Man, Cinderella, Sherlock Holmes.—**BENNINGTON OPERA HOUSE** (C. A. Wood and Co., mgr.); In Old Kentucky 14. West's Minstrels 28.—ITEM: The Lorne Elwyn co. is now enjoying its annual vacation at Bennington prior to continuance of regular tour.

BARRE. — OPERA HOUSE (W. W. Lapointe, mgr.); Gorman's Minstrels 18.—ITEM: A new theatre is to be erected in Barre on one of the finest sites in the city. The building, which will be a fire-proof structure, will in every way prove an ornament to the city and a credit to the co.

RUTLAND. — PARK THEATRE (Felix Blei, mgr.); July 24. Elsie Elliston co.; good houses and well pleased audiences. Week 31, Lyceum Comedy co. from Lyceum Theatre, Troy, N. Y.

HELLBOW FALLS. — BARBER PARK, RUSTIC THEATRE (T. F. Kiniry, mgr.); Week of July 23. Lyceum Theatre Stock co.; good business to good house. Week of 31, Dorothy Lewis co.

VIRGINIA.

RICHMOND. — CASINO (Jake Wells, gen. mgr.; Charles I. McKee, bus.-mgr.); Weber-Fields' co. July 24-25 presenting Pousse Cafe; pleasing fair business. Same co. 31-3.

WASHINGTON.

TACOMA. — Week of July 16-22 uneventful. Tacoma Star, Orpheum, and Crystal playing comedy and tragedy to 10-cent houses; hill not up to the standard this house has established.

WISCONSIN.

SUPERIOR. — BLOU FAMILY THEATRE (Laundigan and Gullring, mgrs.); Opened under canvas July 24 with the following people: Ethel Jackson, Shean and Darr, Leon and Leon, Frank Bowman, and Lawrence Wall.—ITEM: The management announced that they will remain under canvas until Fall, when they will either build a theatre or move into a building suitable for popular priced attractions.

GREEN BAY. — THEATRE (John B. Arthur, mgr.); Herbert Opera co. continuing two weeks' engagement to good business; giving greatest satisfaction to appreciative audiences. Cuna E. Levy's Stock co. week July 21.

PORTRAGE. — OPERA HOUSE (A. H. Carnegie, mgr.); Jones and O'Brien's Vandeville co. No. 2, July 28-29.

DELOIT. — WILSON'S OPERA HOUSE (R. H. Wilson, mgr.); Hoogigan's Troubles July 17 pleased fair house.

ASHLAND. — GRAND OPERA HOUSE (W. T. Seeger, mgr.); Flora De Voss co. continue to draw good houses.

OCONTO. — TURNER OPERA HOUSE (F. A. Uwan, mgr.); The Holy City co. July 19; very good; fair house.

APPLETON. — THEATRE (A. Emerson Jones, mgr.); Uncle Josh Perkins 3. The Holy City 6.

CANADA.

LONDON, ONT. — SPRINGBANK PARK THEATRE: The Stoddart Stock co. continuing to draw good business and please. The Bill for July 24-25 is Woman Against Woman and The Senator's Daughter.—ITEM: The Grand Opera House will open for the season with The Girl from Kay's 24, followed by an exceptionally good line of attractions. Bennett's Vandeville Theatre opens Sept. 4. Both houses will be open week of 7 for the Old Boys' Reunion, but the attractions have not been definitely settled yet.

WINNIPEG, MAN. — THEATRE (C. P. Walker, mgr.); Pollard's Lilliputian Opera co. July 16-22 in The Runaway Girl, The Geisha, Belle of New York, A Gaiety Girl, The Lady Slavey; splendid business. Same co. 24-25.—AUDITORIUM (C. F. Spence, mgr.); Mrs. Fluke 10 in Leah Kiesha; large house, closing her season. Andrews Opera co. 14, 15, in Birds of a Feather; enjoyable. Hawaiian Opera co. 20-22 in A Telephone Girl. Same co. 24-25.

OTTAWA, ONT. — BRITANNIA-ON-THE-RAY AUDITORIUM: Bill for the week July 24-29 includes Doherty's trained poodles, Claudius and Scalette, banjoists; the Merker-Baker Trio, acrobats; Phraso, the mechanical doll, and new moving pictures, drawing large crowds during the heated spell.

BRANTFORD, ONT. — GRAND VALLEY PARK (Frank P. Havens, mgr.); The Senator's Daughter July 21-22. The Bush Ranger 24-25.—ITEM: Manager Havens will install high class vandeville 31 to fill out balance of season. It will be a novelty here.

HALIFAX, N. S. — ACADEMY OF MUSIC (J. D. Medcalf, mgr.); Richards and Pringle's Minstrels July 24; large audience; good show. Why Women Love 27. Quincy Adams Sawyer 31-3. San Toy 7-12.

ARENA.

DIXON, ILL. — Pawnee Bill's Circus appeared here July 28.

DECATUR, ILL. — Hagenbeck's Animal Show exhibited July 27. Parker Amusement Company 24-29.

CEDAR RAPIDS, IA. — Pawnee Bill's Wild West Show exhibits here 1.

JACKSONVILLE, ILL. — Carl Hagenbeck's trained animal show July 28 to crowded tents; performances good. Forough and Sells Brothers' Circus will exhibit here 28.

GLEN FALLS, N. Y. — Ringling Brothers' Circus gave two excellent performances to good business and gave the most satisfactory performance ever given in our city. Many new features were introduced in the street parade.

BELFAST, ME. — Frank A. Robins' Circus July 20.

SARATOGA, N. Y. — Ringling Brothers' Circus July 21 gave two splendid performances to delighted audiences. The show is one of the best and cleanest ever seen here. Their street parade was magnificent and of great length, and was witnessed by large crowd, the line of parade being through our main streets.

QUINCY, ILL. — The Carl Hagenbeck Trained Animal Show July 21; exhibited to immense crowds; excellent satisfaction.

DENVER, COLO. — Barnum and Bailey's Circus appears at River Front Park July 24, 25.

BLOOMINGTON, ILL. — Pawnee Bill's Wild West and Far East exhibited at League Ball Park July 27 to large audience.

LAMAR, MO. — The Great Photo Shows have the town and surrounding country well filled for their appearance here July 29.

ASBURY PARK, N. J. — Signor Santelles and Welch Brothers July 22 to crowded tents; mediocre performance. Harry's Raffined Shows 1. Washington and D'Alma's Trained Animals 28.

PORT CLINTON, OHIO. — Otto Photo Circus exhibits here July 31.

LOUISIANA, MO. — Wallace Brothers' Circus exhibits here 2.

LONDON, CAN. — Morris' Dog and Pony Circus exhibited here July 31.

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I have several—my last, the newly constructed "Across the Rockies," is one. It is bristling with strong dramatic situations, and, if done properly, a sure fortune awaits some one. My play of "Across the Continent" made the fortune of one man and my "Across the Pacific" did the same for another.

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WEEK

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DATES AHEAD

Managers and agents of traveling companies and corporations are notified that this department closes on Friday. To insure insertion in the subsequent issue, dates must be mailed to us at least one or before that day.

DRAMATIC COMPANIES.

- A CONVICT'S DAUGHTER: Traverse City, Mich., Aug. 8.
- A GIRL OF THE STREETS (Laura Alberts): Durkee and Verona, Ind.; Chicago, Ill., July 30-Aug. 12; Indianapolis, Ind., 14-16.
- A ROYAL SLAVE (Western Gordon and Bennett, prop.; Robt. E. Steiner, mgr.); Kokomo, Ind., Aug. 14; Frankfort 15; Cynthiaville 16; Madison 18.
- A ROYAL SLAVE (Eastern; Gordon and Bennett, prop.; John G. Chandler, mgr.); Marion, Ind., Aug. 4; Portland 4; Fort Wayne 5; Garrett 7; Angola 8; St. Paul 9; Hickerville 10; Leipzig 11; Columbia Grove 12; Delphos 14; Bluffton 15.
- A ROYAL SLAVE (Northern; Gordon and Bennett, prop.; Col. C. W. Roberts, mgr.); Albion, Ind., Aug. 1; Milford 2; Napanee 3; La Grange 4; Coldwater, Mich., 5.
- A RABBIT'S FOOT (Pat Chappelle, mgr.); Sheffield, Ala., Aug. 1; Tuscaloosa 2; Huntsville 3; Decatur 4; Athens, Ga., 5.
- A SLAVE OF THE MILL (Gordon and Bennett, prop.; Harry Gordon, mgr.); Chicago, Ill., Sept. 10.
- AT CRIPPLE CREEK (E. J. Carpenter's); Waukegan, Ill., Aug. 3; Joliet 4; Rock Island 5; Muscatine, Ia., 6; Burlington 7; Ft. Madison 8; Keokuk 9.
- A THOROUGHBRED TRAMP (Harry Darlington, mgr.); Ludington, Mich., Aug. 2; Marquette 3; Traverse City 4; East Jordan 5; Cheboygan 10; Sainte Marie, Can., 12; Sainte Ste. Marie, Mich., 14.
- BEN HUR: St. Paul, Minn., Aug. 1-9.
- BIG HEARTED JIM (Kluit and Gazzola, prop.; Frank Gazzola, mgr.); Beloit, Wis., Aug. 11; Belvidere 13; Winona 15; Aurora 16; Elgin 18; Rockford 18; Janesville 18; Wausau 17; Freeport 18; Milwaukee 19.
- BLAINE, EUGENIE (Geo. A. Blumenthal, mgr.); Montreal, Can., July 10-indefinite.
- CHILD SLAVES OF NEW YORK (Chas. E. Blaney Amusement Co., prop.); Chicago, Ill., Aug. 13-19; Milwaukee, Wis., 20-26.
- FAST LIFE IN NEW YORK: New York city Aug. 5-12; Hoboken, N. J., 13-18; Philadelphia, Pa., 19-25.
- FIGHTING FATE (Wm. Ryne, mgr.); Peekskill, N. Y., Aug. 8; Wilmington, Del., 10-12; New York city 14-19.
- GHOSTS: San Francisco, Cal., July 29-Aug. 5.
- GIRL, THE: Ben, PLAYERS; Chicago, Ill., July 24-Aug. 5.
- HONEST HEARTS (Kluit and Gazzola, prop.; William Martie, Jr., mgr.); Chicago, Ill., July 30-Aug. 19.
- HALL, HOWARD (Henry Pierson, mgr.); Boston, Mass., Aug. 5-12; New York city 14-18.
- HOW BAXTER BUTTED IN (Vance and Sullivan, prop.); Elizabeth, N. J., Aug. 14-18; Cincinnati, O., 20.
- HOW HEARTS ARE BROKEN: Louisville, Ky., Aug. 6-12.
- JEWETT FROM KERRY: Charlestown, P. E. I., July 20-Aug. 1.
- KENDALL, MERA: San Francisco, Cal., July 31-Aug. 11.
- KING OF THE OPIUM RING: Philadelphia, Pa., Aug. 5-10.
- LACKAWA WILTON (Wm. A. Brady, mgr.); Duluth, Minn., Aug. 11, 12; Winnipeg, Man., 14-18; Grand Forks, N. D., 17; Crookston 18; Fargo 19; Helena, Mont., 21.
- MACDOWELL, MELBOURNE: St. Louis, Mo.-indefinite.
- MARSHNER, LILLIAN (No Mother to Guide Her; Durkee and Verona, mgrs.); Detroit, Mich., Aug. 6-12; Columbus, O., 14-18; Dayton 17-19; Indianapolis, Ind., 21-23.
- MRS. TEMPLE'S TELEGRAM: Chicago, Ill., June 26-indefinite.
- MY WIFE'S HUSBANDS: Toledo, O., Aug. 6-12.
- NEIGHBORLY NEIGHBORS (Frank W. Nason, mgr.); St. John, Can., July 21-Aug. 2; Calais, Me., 3; Lubec 4; Eastport 5; Machias 7; Jonesport 8; Bar Harbor 9; Ellsworth 10.
- NETTIE'S NEWSGIRL: Kansas City, Mo., July 26-Aug. 5.
- ON THE BRIDGE AT MIDNIGHT (Eastern; Kluit and Gazzola, prop.); Fred Walton, mgr.; Oakdale, Wis., Aug. 6; Wausau 7; Tomahawk 8; Marshfield 8; Grand Rapids 10; Clintonville 11; Green Bay 12; Appleton 13; Princeton 14; Wausau 15; Galesburg 16; Peoria 17; Burlington 18; ON THE BRIDGE AT MIDNIGHT (Western; Kluit and Gazzola, prop.); Fred Walton, mgr.; Chicago, Ill., July 24-Aug. 1; La Crosse, Wis., 4; Winona, Minn., 7; Rochester 8; Albert Lea 9; Owatonna 10; Faribault 11; Northfield 12; St. Cloud 13; Little Falls 14; Brainerd 15; Crookston 16; Grand Forks, N. D., 17; Winnipeg, Man., 18, 19.
- OUT OF THE FOLD: Traverse City, Mich., Aug. 12.
- OWEN, WILLIAM: Traverse City, Mich., Aug. 5.
- SI PLUNKARD (W. A. Jenker, mgr.); South Haven, Mich., July 26; St. Paul 27; Buchanan 28; Three Rivers 29; Hastings 31; Grand Ledge Aug. 1.
- PAUL, 2; Belding 3; Greenville 4; Cadillac 5; DeWitt 6; Harrison 7; Bechtel 8.
- THE COLLEGE WIDOW (Henry W. Savage, mgr.); Chicago, Ill., July 21-indefinite.
- THAT LITTLE SWED (Frank Hopkins, mgr.); Monroe, Ill., Aug. 11; Rockford 12; McHenry 13; Aurora 14; Dwight 15; Princeton 16; Kewanee 17; Spring Valley 20.
- THE HOLY CITY (Eastern; Gordon and Bennett, prop.); Edward Taylor, mgr.; Van Buren, Ind., Aug. 7; Paulding 8; Delphos 9; Lima 10; Hamilton 11; Greenville 12; Xenia 13; Piqua 15; London 16; Springfield 18.
- THE HOLY CITY (Western; Gordon and Bennett, prop.); Harry M. Blackwell, mgr.; Kokomo, Ind., Aug. 7; Elwood 2; Alexander 4; Anderson 5; Kokomotown 7; Union City 8; Portland 9; Collins 10; Decatur 11; Bluffton 12.
- THE GAMBLER (Binner's); Newark, N. J., Aug. 5-12; New York city 14-19.
- THE LADY OF LYNN: Traverse City, Mich., Aug. 1.
- THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.); Washington, D. C., Aug. 7-12.
- THE MILLIONAIRE DETECTIVE: Boston, Mass., Aug. 5-10.
- UNCLE JOSH SPRUCEBY: Traverse City, Mich., Aug. 12.
- UNCLE TOM'S CABIN (C. W. Lampert's); Cuba, N. Y., Aug. 1; Belfast 2; Fillmore 3; Portage 4; Nunda 5.
- UNCLE TOM'S CABIN (Terry's); Kosseusque, Ia., Aug. 1; Farmington 2; Bonaparte 3; Donell 4; Drakeville 5.
- WHEN WOMEN LOVE (Frank W. Nason, mgr.); Indianapolis, Ind., Aug. 1; Yamhill 2; Weymouth 4; Digby 5; St. John 6; N. B., 7-9; Calais, Me., 10; Lubec 11; Ellsworth 12.
- WHY GIRLS LEAVE HOME (Eastern; Vance and Sullivan, mgrs.); Bethlehem, Pa., Aug. 31.
- WHY GIRLS LEAVE HOME (Western; Vance and Sullivan, mgrs.); Paterson, N. J., Aug. 22, 23.
- WHY GIRLS LEAVE HOME (Central; Vance and Sullivan, mgrs.); Newark, N. J., Aug. 14-19; Jersey City 21-26.
- UNDER SOUTHERN SKIES: Parfait, Minn., Aug. 10.
- STOCK COMPANIES
- ALBEE (Edw. F. Albee, prop.); Providence, R. I.-indefinite.
- ALCALA (Belasco and Mayer, mgrs.); San Francisco, Calif.-indefinite.
- ANCADE, Toledo, Ohio-indefinite.
- BELASCO AND MAYER: Portland, Ore.-indefinite.
- BELASCO THEATRE (Belasco and Mayer, mgrs.); Los Angeles, Calif.-indefinite.
- BENTON'S COMEDIANS (Perce R. Benton, mgr.); Muskogee, I. T., June 26-indefinite.
- BENSON, JACK (J. Frank Jersey, mgr.); Ottawa, Can., June 26-indefinite.
- BISHOP'S PLAYERS: Oakland, Calif.-indefinite.
- BISHOP'S STOCK: Houston, Tex., July 24-indefinite.
- BUTTER: Salt Lake City, U. S.-indefinite.
- BOWDOIN SQUARE THEATRE: Boston, Mass.-indefinite.
- BROWN-BAKER: Milwaukee, Wis., June 25-indefinite.
- BUFFINGTON: Fall River, Mass.-indefinite.
- BURRANK: Los Angeles, Calif.-indefinite.
- CALDWELL: Omaha, Neb., May 13-indefinite.
- CALUMET (John T. Connor, mgr.); South Chicago, Ill.-indefinite.
- CLERICALE (Belasco and Mayer, mgrs.); San Francisco, Calif.-indefinite.
- CLIFFORD, HARRY CORSON: Pueblo, Colo.-indefinite.
- CLAYTON, UNA: Montreal, Can., May 22-indefinite.
- COLUMBIA: Newark, N. J.-indefinite.
- COLUMBIA THEATRE: Chicago, Ill.-indefinite.
- COOK'S OPERA HOUSE: Rochester, N. Y.-indefinite.
- COURTENAY (Wm. Courtenay, mgr.); Albany, N. Y., May 8-indefinite.
- COURTNEY: Duluth, Minn.-indefinite.
- COURT SQUARE (Robt. H. Keller, mgr.); Scranton, Pa.-indefinite.
- DIEIMER: Springfield, Mo.-indefinite.
- ECKHARDT'S IDEALS (Oliver J. Eckhardt, mgr.); Tacoma, Wash., July 24-indefinite.
- ELITCH'S: Denver, Colo.-indefinite.
- EMPIRE: Providence, R. I.-indefinite.
- EMPIRE (Max Falkenheimer, mgr.); Cleveland, O., Feb. 20-indefinite.
- EMPIRE THEATRE: Boston, Mass., July 17-indefinite.
- EMPIRE THEATRE: Portland, Ore.-indefinite.
- FERNS: Minneapolis, Minn.-indefinite.
- FRANKLIN SQUARE: Worcester, Mass.-indefinite.
- FRANCIS: Montreal, Que.-indefinite.
- GAGNON-POLLOCK: Roanoke, Va.-indefinite.
- GEM THEATRE: Peck's Island, Me.-indefinite.
- GRAND VALLEY PARK (Frank P. Haven, mgr.); Brantford, Ont., May 22-Sept. 12.
- GRATTAN AND DE VERNON: San Diego, Cal.-indefinite.
- HAMILTON-THOMPSON: Lynn, Mass.-indefinite.
- HART'S: Philadelphia, Pa.-indefinite.
- HATHAWAY (John Hathaway, mgr.); New Bedford, Mass.-indefinite.
- HOLDEN: Indianapolis, Ind.-indefinite.
- HOSMER: May 24-Chicago, Ill.-indefinite.
- HUNTER-BRADFORD PLAYERS: Hartford, Conn.-indefinite.
- HUNTER-BRADFORD STOCK: Worcester, Mass.-indefinite.
- HUNTEY: Newport, R. I., June 15-indefinite.
- HUNTINGTON-DE DEYN: Lowell, Mass.-indefinite.
- IMPERIAL: St. Louis, Mo.-indefinite.
- INTERNATIONAL (Harris Lombroso, mgr.); Niagara Falls, N. Y., June 2-Sept. 2-indefinite.
- KERIWA-MORRISON: Pawtucket, R. I.-indefinite.
- LAURETTE (Geo. M. Campbell, mgr.); Wolf Lake Casino-indefinite.
- LYCEUM: Minneapolis, Minn.-indefinite.
- MALONE: Paducah, Ky., July 24-indefinite.
- METROPOLITAN PLAYERS: St. Paul, Minn., June 16-Aug. 26.
- MICHELL: London, Can., July 2-Aug. 30.
- MOROSO, OLIVER: Los Angeles, Cal., July 10-indefinite.
- NEW PEOPLE'S (Fred Conrad, mgr.); Chicago, Ill., Sept. 4-indefinite.
- PARK: Indianapolis, Ind.-indefinite.
- PAXTON: Harrisburg, Pa.-indefinite.
- PEETERS (W. A. Peters, mgr.); Charlotte, N. C., July 2-indefinite.
- PHILAN: Portland, Ore.-indefinite.
- PIQUA: Piqua, O.-indefinite.
- POLIS: Bridgeport, Conn.-indefinite.
- POLIS: Springfield, Mass.-indefinite.
- POLIS: Hartford, Conn.-indefinite.
- POLIS: Waterbury, Conn.-indefinite.
- POWELL: Saginaw, Mich., July 26-indefinite.
- PROCTOR'S: Albany, N. Y.-indefinite.
- PROCTOR'S 12TH STREET: New York city-indefinite.
- PROVIDENCE DRAMATIC: Providence, R. I., Oct. 16-indefinite.
- RIVERSIDE PARK: Boston, Mass.-indefinite.
- SAAKE'S GERMAN THEATRE: Philadelphia, Pa.-indefinite.
- SAVOY THEATRE: New Orleans, La.-indefinite.
- SHIRLEY, JESSIE: Spokane, Wash.-indefinite.
- SNOW, MORTIMER: Schenectady, N. Y.-indefinite.
- STATE: Oklahoma City, Okla.-indefinite.
- THANHouser: Milwaukee, Wis.-indefinite.
- TILTON'S PLAYERS (H. G. Tilton, mgr.); Paris, Tenn., July 1-indefinite.
- TROY: DONNA (Geo. L. Glass, mgr.); Sioux Falls, S. D., July 15-indefinite.
- ULRICH: Los Angeles, Cal.-indefinite.
- VALLMONT: Williamson, Pa.-indefinite.
- VAN DYCK (H. Walter Van Dyck, mgr.); St. Joseph, Mo.-indefinite.
- VERNON STOCK (Benjamin B. Vernon, mgr.); St. Thomas, Can.-indefinite.
- WEST END HEIGHTS: St. Louis, Mo.-indefinite.
- WHITE DRAMATIC (Charles P. Whyte, mgr.); Bates, La., July 3-indefinite.
- WILLIAMSON'S (Ed Jacobson, mgr.); Seattle, Wash.-indefinite.
- WILLIAMS, MALCOLM: Worcester, Mass.-indefinite.
- WILLS: St. Louis, Mo.-indefinite.
- WOODWARD: Kansas City Mo.-indefinite.
- WORCESTER: Worcester, Mass.-indefinite.
- REPETOIRE COMPANIES
- ADAIR, GREGG AND ADAIR (E. C. Darnold, mgr.); Grafton, W. Va., July 24-Aug. 26.
- ANGELUS COMEDIANS: Knoxville, Ia., July 31-Aug. 5.
- BENTON'S COMEDIANS (Perce R. Benton, mgr.); Claremore, I. T., July 31-Aug. 2; Cheekie 3; Okemah 4; Tulsa 5; Muskogee 6; McAlester 7; Ponca City 8; Lawton 9; McAlester 10; Muskogee 11; Ponca City 12; McAlester 13; Muskogee 14; Ponca City 15; McAlester 16; Muskogee 17.
- BERRY'S, MILES STOCK (Miss Berry, mgr.); Champaign, Ill., July 24-Aug. 5; Uniontown, Ky., July 12-15.
- BRECKENRIDGE, CHARLES STOCK (Charles Breckenridge, mgr.); Beatrice, Neb., July 31-Aug. 5.
- HUNTING, EMMA (Hari Burgess, mgr.); Glen Falls, N. Y., July 24-Aug. 12.
- CARTER'S COMEDIANS (F. G. Carter, mgr.); Denison, Tex., July 31-Aug. 12.
- CHICAGO STOCK (Geo. W. Hosack, mgr.); Niagara Falls, N. Y., July 1-2.
- COKE-CHURCH STOCK (H. W. Taylor, mgr.); Fall River, Mass., Aug. 7-12; New Bedford 14-19; Brockton 21-26.
- DE VOS FLORA: Ashland, Wis., June 12-Sept. 15.
- DILGER-CORNELL (W. E. Cornell, mgr.); New Berlin, N. Y., July 31-Aug. 5; Delhi 7-12; Liberty 14-18; ECLIPSE STOCK (R. J. Erwood, mgr.); Bowell, N. M., July 31-Aug. 3.
- ERWOOD STOCK (R. J. Erwood, mgr.); Postorino, O., July 3-12.
- FIELDING'S OWN (Harry Fielding, mgr.); Cherry Hill, N. J., July 21-Aug. 2; Clifton 3-5.
- FLEMING, MAMIE (W. H. Gracey, mgr.); Atlantic City, N. J., June 5-indefinite.
- FULTON BROTHERS STOCK: Lincoln, Neb., June 5-Sept. 2.
- GRAND VALLEY STOCK (Frank P. Haven, mgr.); Brantford, Can., July 3-Sept. 10.
- GUY STOCK (C. W. Guy, mgr.); Shelburne, Ind., July 21-Aug. 5.
- HARRINGTON STOCK (R. L. Kingdon, mgr.); Brazil, Ind., July 31-Aug. 6.
- HARRIS, GEORGE (Geo. A. Harris, mgr.); Peru, Ind., July 20-Aug. 5.
- HILLMAN, MAY: Springfield, Vt., July 30-Aug. 5.
- HOWARD-DORSET (Geo. B. Howard, mgr.); Sioux City, Ia., June 11-Aug. 19.
- HOYT'S COMEDY (J. G. Allen, mgr.); Clinton, Ill., July 31-Aug. 5; Monticello 8-13.
- HUNT STOCK (M. A. Hunt, mgr.); Munising, Mich., July 24-Aug. 5.
- HUNTMAN STOCK: Natchez, Miss., July 24-Aug. 5.
- KINGSLY-STURMEY: Macomb, Ill., July 25-Aug. 10.
- LESLIE, BARBARA (Slim Allen, mgr.); Scranton, Pa., July 17-Aug. 5; Trenton, N. J., 7-12.
- LYCENE STOCK: Xenia, O., July 21-Aug. 5.
- MCALIFFER, JERE: Amberst, Can., July 30-Aug. 1; Springfield 2, 4; Windsor 4.
- MARKE, TOM, STOCK (Tom Marks, mgr.); Port Huron, Mich., July 24-Aug. 3; Port Arthur 7-12; Bay Portage 14-18.
- MATHER, CLARA: Calgary, Alberta, Can., July 3-Sept. 5.
- MURKEL HARDER (Engaeus J. Hall, mgr.); Fort Wayne Ind., July 24-Aug. 11.
- MURKEL HARDER (W. H. Harder, mgr.); Wilkes-Barre, Pa., July 24-Aug. 5.
- OPHEUM STOCK (Edward Doyle, mgr.); Urbana, O., July 31-Aug. 5; Crestline 7-12; Marion 14-19.
- PAIGE, MABEL (Henry F. Willard, mgr.); Jacksonville, Fla., July 23-Aug. 4.
- PATTER AND PERRY: Charlestown, Can., July 31-Aug. 1.
- PAXTON SISTERS (Dan S. Holt, mgr.); Shreveport, La., July 20-Aug. 12.
- PETRIE PAVILION PLAYERS (Will J. Petrie, mgr.); Lakewood, Kan., July 21-Aug. 2.
- POWERS BROTHERS: East Liverpool, O., July 31-Aug. 2.
- ROTH MOORE (S. A. Arnold, mgr.); Sayre, Pa., July 10-Aug. 12.
- STEELSMITH'S STOCK (Northern; Clifton Steelsmith, mgr.); Bethany, Mo., July 24-Aug. 6.
- TAYLOR STOCK (Albert Taylor, mgr.); Dallas, Tex., July 24-Aug. 27.
- TRIUMPH THEATRE STOCK: Smithville, Mo., July 31-Aug. 2; Plattsburgh 3-5.
- TUCKER STOCK (Jack Brothers, mgr.); Phoenix, Ariz., May 29-Oct. 1.
- VAN DYKE-EATON (F. Mack, mgr.); Koeklin, Ia., July 2-Aug. 5; Quincy, Ill., 6-12; Ft. Madison, Ia., 14-20.
- WARNER COMEDY COMPANY (Ben R. Warner, mgr.); McGregor, Ia., Aug. 10.
- OPERA AND EXTRAVAGANZA
- ABORN: Newark, N. J., July 10-indefinite.
- BUSTER BROWN: Chicago, Ill.-indefinite.
- CARLETON OPERA (Geo. C. Christian, mgr.); Pittsburgh, Pa., July 18-indefinite.
- CHICAGO PARK: Cincinnati, O., June 18-indefinite.
- OGGAN, GEORGE M.: Chicago, Ill., June 20-July 24, New York city 21-indefinite.
- DELMATER, MARIE (A. G. Delmater, mgr.); Roanoke, Va., Aug. 1, Richmond 8; Norfolk 15.
- FANTASY (Shubert Bros., mgr.); New York city Jan. 9-indefinite.
- FLORIDA (C. F. De Long, mgr.); Utica, Ind., Aug. 10; Ft. Wayne 21; Logansport 22; Indianapolis, Ind., 23; Jacksonville 24; Kansas City, Mo., 27-Sept. 1.
- GARDEN THEATRE: Cleveland, O., May 29-indefinite.
- HERALD SQUARE: Danville, Ill., July 20-Aug. 8; Champaign 7-12.
- IT HAPPENED IN NORDLAND: Chicago, Ill.-indefinite.
- LIFTING THE LID: New York city June-indefinite.
- MANHATTAN (Herbert Sallinger, mgr.); Elmira, N. Y., June 22-indefinite.
- OLYMPIC: Mobile, Ala., June 19-indefinite.

- SAN TOY (John C. Fischer, mgr.); Newport, R. I., Aug. 2.
- THE BIGGAR PRINCE OPERA (F. A. Wade, mgr.); Albuquerque, N. M.-indefinite.
- THE GEEKER OF GECK: Boston, Mass., July 24-indefinite.
- THE LAND OF NOD: Chicago, Ill., June 12-indefinite.
- THE PEARL AND THE PUMPKIN: Boston, Mass., July 17-28; New York city 29-indefinite.
- THE ROGERS BROTHERS: Rochester, N. Y., Aug. 24-28.
- THE SCHOOL GIRL: Montreal, Can., Aug. 4-9.
- SHO-GUN: Atlantic City, N. J., Aug. 21.
- THE SULTAN OF SULU: Atlantic City, N. J., Aug. 17.
- THE ROYAL CHEF: Chicago, Ill., July 23-indefinite.
- THE TENDERFOOT: Chicago, Ill., Aug. 5-indefinite.
- TIVOLI: San Francisco, Cal.-indefinite.
- WILLS MUSICAL COMEDY (John B. Wills, mgr.); Nashville, Tenn., July 31-Aug. 28.

MINSTRELS.

- BARLOW'S (J. A. Coburn, mgr.); Youngstown, O., July 20-Aug. 5.
- DOCKSTADER'S, LEW (Charles D. Wilson, mgr.); Rochester, N. Y., Aug. 2-3; Saratoga Springs 7; Pittsfield, Mass., 8; North Adams 9; Holyoke 10; Springfield 11; Worcester 12.
- GUY BROTHERS (Arthur G. Guy, mgr.); Mayflower, Mass., July 21-Aug. 5.
- KERSANDS (Geo. A. Tresner, mgr.); Lincoln, Ia., Aug. 2; Jacksonville 4; St. Louis, Mo., 5; Louisiana 6; Hannibal 7; Mexico 8; Centralia 9; Moberly 10; Albany 11.
- VOGEL'S (John W. Vogel, mgr.); Dayton, O., July 21-Aug. 5; Chillicothe 6; Columbus 8; Springfield 7; Greenville 8; Bryan 9; Kendalville, Ind., 10; Elkhart 11; Benton Harbor, Mich., 12; Muskegon 13.

VARIETY.

- GRANDALL'S VAUDEVILLE SENSATION: Fort Edwards, N. Y., July 21-Aug. 5.
- CHITRONS (W. T. Merritt and Co., mgrs.); Gallon, O., July 20-Aug. 5.
- HOMAN'S VAUDEVILLE (Clark Brown, mgr.); Atlanta, Ga., July 3

MUSIC PUBLISHERS.

IT'S GOOD.
THAT'S WHY
PAL
OF MINE
IS THE HIT IT IS.
WHY NOT GET THE
GOOD ONE?
IT'S JUST AS "EAST."
WRITE LEO FEIST,
NEW YORK—WILL REACH.



Dorothy Dumont, formerly of the Dumont Sisters, hereafter will present a singing and dancing specialty in vaudeville, introducing popular songs.

Mamie Remington scored at Hammerstein's, her seventh time there this season, singing "Birds of a Feather Flock Together" and "Semolina."

The greatest success in song writing always comes about when equally gifted writers get together. This is peculiarly the case with Miss Joan Lennox and Harry Sutton, who are now collaborating in a number of songs. One of these is a striking sentimental ballad, "In the Valley That the Sunshine Never Leaves," and another is an original coon love song entitled "Liz." All their songs will be published by Joe W. Stern and Co.

H. P. Blaney, the popular Pittsburgh baritone, is in singing for the season with Mac Gay's Martland Band at Paragon Park. New England's newest amusement enterprise, has featured for five consecutive weeks Thos. S. Allen's waltz song, "Down to Paragon Park." He sings this song three or four times daily. Mr. Blaney is featuring this week Keith and Kemble's "Hey, Mister Joshua" and "Come Over on My Veranda." All of these numbers are published by Walter Jacobs, the Boston song publisher.

Nellie V. Nichols, who is resting in Connecticut, had a very novel experience last Sunday at Savin Rock. Mr. Holt, director of the Park Band, invited Miss Nichols to lead the band and she did. The selection was "Keep a Little Cozy Corner in Your Heart for Me."

Holcombe, Curtis and Webb and Charlotte Ravenscroft are both featuring "Bright Eyes, Good-bye," and report this march number an encore winner.

Under the management of James H. Decker the Primrose Monarchs Minstrels are now playing at the various seaside resorts. Mr. Decker has selected "Little Girl, You'll Do," "In Sweet Love-Land," "Dix Ain't No Time for Argument," "Nobody Has Mo' Trouble Than Me," "In the Valley Where the Sunshine Never Leaves," "Hallelujah Sister," and "Gettysburg." All published by Joe W. Stern and Co.

Estelle Churchill, the popular trap-drummer and soprano, with the Fadette Women's Orchestra, now at Keith's Boston Theatre for the Summer, has been singing "Come Over on My Veranda" for the last two weeks with full orchestra accompaniment. The song as rendered by her is a great success, several encores being demanded at each performance.

Harry Wise has been successful over the Proctor circuit with J. B. Mullin's march song, "Violette."

Theodore Morse and Jack Drislane have returned from Rhode Island, where they were singing their new songs, "My Yankee Irish Girl" and "Keep a Little Cozy Corner in Your Heart for Me."

Singers now singing Chas. K. Harris' love ballad, "Would You Care?" express themselves as follows: James Aldrich Libby says: "Would You Care?" is the greatest ballad ever written." Charlotte Ravenscroft says: "Would You Care?" is the best ballad I have ever sung in my career." Francklyn Wallace says: "Would You Care?" is my leader, and I am always sure of five encores." George W. Jenkins, the Welsh tenor, says: "Would You Care?" is one of the best ballads I have ever sung." Della Donald says: "I do not know what my act would be without 'Would You Care?'" Madame Slapoffski says: "Would You Care?" will remain in my repertoire for many years." Adele Rafter says: "Would You Care?" is a most beautiful love ballad and will always last." Marie Welsh says: "I loved 'Would You Care?' the first time I heard it." Maybelle Adams says: "Would You Care?" as played upon the violin, my act, always creates a sensation." Annie Dagwell says: "Would You Care?" is one of my best songs." Allen May says: "Would You Care?" is the prettiest ballad I have ever sung." Pauline Hall says: "Would You Care?" cannot help but be a success."

Foster and Williams are using "Keep a Little Cozy Corner in Your Heart for Me," and report success with this new song.

Lydia Hall, May Ward, Morton and Russell, Ball and Baby Doris, Antrim and Peters are all singing the merry march song, "Bright Eyes, Good-bye."

Leo Friedman, the well-known composer, among whose greatest successes is the novelty coon song, "Coon, Coon, Coon," has joined Joseph W. Stern & Co. He has placed with them a number of new songs all of which will be used in important operatic and musical comedy productions during the coming season. Mr. Friedman has been spoken of by critics as one of those men from whom great things may be expected.

Martha Haberman, now with the Jolly Companions company, which is playing the New England parks, writes Walter Jacobs, Boston,

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.

Address all communications to
CHARLES K. HARRIS, 21 W. 28th St., N. Y. (Meyer Cohen, Mgr.)

VOL. II. NEW YORK, AUG. 5, 1905. NO. 15

TWO INSPIRATIONS!
Would You Care, and
I'm Trying So Hard To Forget You.

BY CHAS. K. HARRIS.
Now the reigning song hits of the world. Beautifully colored slides now ready for each song at
Five Dollars (\$5.00) per set.

"WALTZING WITH THE GIRL YOU LOVE."—Frank G. Bryan's big success is really the only march song that has caught on this season. It has been one of the big summer successes of the Aerial Roof-Garden, as interpolated by the peerless artist, Corinne. Professional copies are now ready.

"BABY BLUE."—The new reigns song hits of the world. Beautifully colored slides now ready for each song at
Five Dollars (\$5.00) per set.

"FARAWELL, MY WEEET HEART MAY."—By Chas. K. Harris, is the one real march time descriptive ballad that has survived all others of its kind written this season.

The reason is because it is so different from the rest. The slides to this beautiful song surpass anything of their kind ever thrown upon a can-

"IT MAKES ME THINK OF HOME."—

CHAS. K. HARRIS,
31 West 28th St.,
New York City, N. Y.

that his "Hey, Mister Joshua" rube song, is popular wherever she sings it.

The F. B. Haviland Publishing Company was one of the first to volunteer their help for the Sick Babies' Fund at Fred Erbe's Casino, North Beach, on July 25, by sending their representative, Eddie Weston, who sang Morse and Drislane's new song hits, "My Yankee Irish Girl," "Keep A Little Cozy Corner in Your Heart for Me," and "Longing for You." The affair was a success and Mr. Weston was personally complimented by Messrs. Erbe and Kline for his singing. He will also sing at Gus Erbe's benefit for sick babies August 22 at North Beach, with 100 boys singing in the chorus.

All New York town seems to have become infected with the melody of Clare Kummer's dainty song, "Dearie," which is being sung in Sergeant Blue by Sally Fisher.

Carol Hand, musical director, writes the publisher that "Bright Eyes, Good-bye," and "Birds of a Feather Flock Together" are two of the best Summer numbers on the market.

The Kaufman Bros., singers and dancers, now playing the Summer parks in Northern New York, write that they are having genuine success with Thomas S. Allen's new coon song, "On to Way." They are among the first to use Mr. Allen's "By the Watermelon Vine" (Lindy Lou). The Boston song publisher, Walter Jacobs, published both numbers.

Ben M. Jerome, composer of The Yankee Regent, now rehearsing in Chicago, devised a unique plan to keep the company in good humor during the rehearsals. When the weather was unbearably hot he rehearsed on Diversey Beach with the rehearsals in bathing suits.

Johnnie Le Fevre and Frankie St. John have created much favorable comment for their versatile work with the Pleasure Bay Opera company, with which they have presented their clever vaudeville sketch, besides playing important parts in The French Maid, The Lady Slavey, The Girl from Paris, and Chimes of Normandy.

Florine Rother has been engaged for an important part with The Sultan of Sulu, opening in August.

Hathaway and Walton write Nathan Burns and Co. that they are using "When the Grand Army's Out on Parade" with success. Williams and Melbourne are also using this song, together with "Take Me to Atlantic City Down by the Sea."

The Royal Chef opened in Chicago July 25 to a packed house and repeated its former success.

The rehearsals of The Yankee Regent are progressing satisfactorily. Frederick Clarence Rivers is handling the chorus and Frank Lee Short the dramatic portion. New and startling effects will be used. The cast includes CecilLean, William Riley Hatch, Carleton King, Bert Young, Joe Allen, Florence Holbrook, Margaret Macdonald, Frances Kennedy, Florence Guise, and Ruby Fitzgerald. Ben M. Jerome is supervising the entire production. One novelty will employ ten men behind the scenes, fifty people in the number, and an electrical effect of over 1,000 lights. This will undoubtedly be the song hit of the piece.

Ben M. Jerome has accepted a book by Thomas Adams and J. Cheever Goodwin. This will be Mr. Jerome's next big Chicago production.

ENGAGEMENTS.

Made by the engagement department of the Actors' Society of America: George D. Parker, for Mrs. Tenconi; Charles N. Kingsley, Page Spencer, and Virginia Ackerman, for York State Folks; Harry S. Robinson and Leslie Bingham, for Barrows and Lancaster; Thain Magrane, for the Greenwall Theatre, New Orleans, La.; J. J. Hyland, for Joseph Murphy; Emily Budd and Belle Theodore, for R. B. Mantle; Jerry Sanford, for The Messenger from Jarvis Section; Lavinia May, for The Library Bell; Thomas Bush, for The Life That Kills; George S. Loane, for the Majestic Theatre, Utica; Blanche Lawrence, for the Gem Theatre, Peck's Island.

The Arizona company as engaged through Col. T. Alston Brown is: Francis Camillo, Candy; Clarence Heritage, Bouham; Lee J. Keenan, Headman; Jack Fierl, Sam Wong; Charles E. Graham, Kellar; K. J. Carroll, Dan McCall; Mrs. Canby; Avis Louise Desmonde Estrella; Lizzie McCall, Mrs. Canby; Avis Louise, Bonita; Hazel Townsend, Lena; Ray Scott, the schoolteacher; George E. West, Lieutenant Young.

By Guy Hill, for Gay New York, which was translated from the German: Dan Mason, Edward B. Adams, Lillian Herlihan, William Barlow, Louis Sanford, Edward Brennan, Lizzie Mulvey, Charles E. Forman, Violet Rio, Phil Collins, A. E. Carlyle, William Leonard, John H. Chapman, Anna Page, and a chorus of fifty. This company ran for six months in Berlin.

Jack Kilville, for the part of Hi Holler with Way Down East.

Nellie King, for Pix, Paff, Pouff company.

Irene Langford, with Milton Abern, for The Fortune Teller. She appeared in Fra Diavolo in Newark and made a pleasing Zerlina.

By Manuel Karpoff for Alone in the World; George Cooper, Louis Hillyer, Lynda Earle, W. D. Hudson, John Treymaine, James Stuart, James Vincent, Gertrude Paxton, John Bannon, George Harcourt, Iva Donnett, and L. H. Weinrich.

For the few genuine "hits" of the day.

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BY

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COMPOSERS OF
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NOW RUNNING

"The Royal Chef"

At the Garrick Theatre,
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"The Yankee Regent"

Opens August 12th,
La Salle Theatre,
Chicago, Ills.

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A new song by THEODORE MORSE, and published by F. B. HAVILAND & CO., 28 W. 37th Street, N. Y.

TOMMY

(TELL ME TRUE)

The song that is traveling some.

Words by TELL TAYLOR.

Music by DON RAMSAY.

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New Story Ballad

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(GOOD BYE) (GOOD BYE) (GOOD BYE)

Watch It Grow—Watch It Grow—Watch It Grow—Watch It Grow—Watch It Grow—Watch It Grow.

The Greatest Summer Song Hit! Sparkling! Catchy! Get It. It Will Make Your Act.

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(Mrs. L. Culver, Representative.)
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Entered at the New York Post Office as Second-Class Mail.

Published every Tuesday.

NEW YORK - - - - AUGUST 5, 1905.**Largest Dramatic Circulation in the World****PHENOMENAL.**

If there is a seismograph in the scientific department of Columbia University it must have recorded something that led its watchers to conclude that there had been an earthquake in this region last Tuesday. No confirmation from other scientific quarters of a probable seismogram on Washington Heights may have led to wonder there, but there were other phenomena that easily explain it.

As one of the greatest of the ocean greyhounds came up the bay and into the North River, shortly before the seismograph demonstration, it was seen to list heavily and was thought to have been unskillfully laden. But a series of other events pointed to a potent Personality as the cause. Soon after the steamer had been wharfed a ferry-boat put out from the Jersey shore, and this craft was even more seriously affected. In the waterscape of which it was a prominent object it rode at an angle which characterizes the wearing of his hat by a Bowery sport. But something more marked remained to be observed. As the ferry-boat touched the New York side and a short but very stout and evidently weighty person stepped ashore, Manhattan Island tipped like a shallow raft suddenly stepped on by some ponderosity. Wagons on West street toppled over, buildings swayed, there was a mingling of sounds in which that caused by the breaking of glass was prominent, fear fell upon every face thereabouts, and the oldest inhabitant of the locality—a venerable person with whiskers, who generally knows whereof he speaks—declared that it was a tidal wave. On the East River side, as the wharves appeared to go up into the air and moored steam craft disappeared below them, longshoremen were driven to drink by fear and wonder, and to this day the phenomenon on each side of the island is the sole topic of conversation. It is all very simple, however, when one understands. CHARLES FROHMAN, the Napoleon of the theatre, had arrived again in New York from London. And, by the way, the normal coast line of England must once more have been restored.

Of course, the coming of the Napoleon of the theatre begat in the stage world tremblings and excitements as pronounced as those noted as among the phenomena of his disembarkation. And, of course, the news-

papers interviewed him at varying lengths, but chiefly to the same effect. According to the interviews—or a mosaic that may easily be made from them—the Napoleon of the theatre has the theatrical business of this country under his thumb and that of Great Britain in his pocket. He controls a dozen or two theatres in London, and is having another dozen or two built for him. The English Provinces can look upon little or nothing that is not "presented" by this human and theatrical marvel. Nothing that does not bear his trademark, or in the glass of which his name is not blown, is at all worthy of consideration. And it is just the same over here, according to reports that he authenticates, although some of his wicked partners in the Trust may take umbrage at his claims of monopoly, if they do not turn green with envy at the sounding of the hew-gag and the beating of the drum that accompany his slightest movements. The Mogul of the theatre, for instance, must have had a bad half hour as the interviews were read to him.

The Napoleon of the theatre is undoubtedly big with enterprises, as he was at the inception of last season and the season before, in neither of which seasons did he figure as a Napoleon really should figure. But, of course, all that will be changed next season. Such is the surety of what in tough parlance is called a "lead pipe cinch." It is true that several of the newspapers whose columns last week bristled with "information" as to the operations of the Napoleon of the theatre had printed the same stuff piecemeal as cabled some half dozen times while the Napoleon of the theatre was holding England in its place among the British Isles, but it is also true that, like the tales of many a hero since time began, great achievement does not wear out the interest in repetition.

There are several items of the news serially cabled from London as to the purposes of the Napoleon of the theatre, however, that do not appear in the assembled budget published last week. One of these was to the effect that the Napoleon of the theatre has a design to "present" WILLIAM GILLETTE in Paris. It is significant that the cable that conveyed this information did not nominate the play in which this capital actor and esteemed author is to surprise the French. Probably it is Hamlet, which Mr. FROHMAN has promised this public, with Mr. GILLETTE as the melancholy Dane, now annually for some seventeen years, more or less, only to disappoint expectation steadily.

There are yet many possibilities both in London and New York for the Napoleon of the theatre, although he may at first blush seem to have exhausted them. In an interview in the British metropolis recently with "ALAN DALE," in a place looking out on the Thames, upon which at intervals the interviewer looked in wonder that it continued to flow on, the Napoleon of the theatre detailed his conquest of that neighborhood and outlying precincts, and added that there was yet something over which he was surpassingly unhappy. "I wish," he said, "I could get the Houses of Parliament to rehearse in!" But he should cheer up. Maybe he will be able, by and by, to do better than that. The English people, in the height of their gratitude, may give him their Houses of Parliament in which to "present" his unnumbered attractions, if his scores of theatres in London should prove to be inadequate for his enterprising purposes.

PROJECTS IN PARIS.

A POPULAR theatre for Paris, that long has been discussed by a small group of architects, artists, musicians and men of letters of that capital, is again mooted. The plan is for an open air amphitheatre of the classical type on the site of the former palace of the Tuilleries. Designs for it have been drawn, but there is no practical movement for its building.

COQUELIN'S dream, "Le Theatre Moderne," in which he is seconded by BUNER, it is said, may enlist the interest of all who have talked about the other project, as it is designed to be an institution as well for the people in that it will strive for popular culture in all the arts that relate to the stage.

The plans for this theatre, as they have been made public, would involve new devices of construction and decoration. The building would be absolutely fireproof—if a building can be made proof against fire—and some of the features of theatres that are believed by these projectors to have outlived their utility will be abolished.

The floors and seats would be constructed of non-inflammable cement, while all cor-

ridors and passages would be done away with. The auditorium would communicate through a single vast quadrangle directly with the street, and from the inner end of this quadrangle a series of steps would lead to the different sections of the auditorium, including the regions above. There could be no confusion either in entering or leaving the theatre, as over each entrance would be indicated the numbered group of seats to which it would lead, and as for egress an audience would be emptied in thirteen different groups. Spaciousness and relief from all congestion would be the chief feature of the building. The plan is also to do away with all box curtains and other ornamental hangings, providing artistic decorations through sculpture and paintings and mural colorings. The sentiment that long has inspired artistic Paris for a popular theatre on the most modern lines will probably sooner or later find realization.

QUESTIONS ANSWERED.

No reply by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.

ALEXANDER, N. Y.: 1. Mrs. H. D. Hawley is not on the stage. 2. Mr. Hawley first appeared with Minnie Selligman at Proctor's Twenty-third Street Theatre in Comedy and Tragedy and Carmen, next with George Boniface, Sr., in A Game of Lottery, then two seasons with Richard Mansfield in Cyrano de Bergerac and repertoire, then one season with William Morris, playing the Imp in When We Were 21; next one season with George Clarke, playing the same part in the same play. For the past three seasons he has been with the Proctor Stock company, having played during that time over one hundred and forty parts.

J. F. M., Atlantic City: The "O. P. war" was a series of riots caused by an increase in the prices of admission to the Covent Garden Theatre when the house was reopened by G. P. Kemble in 1800. The price of the boxes had been raised to seven shillings and those of the pit to four shillings. From the moment the curtain rose for the first performance on Sept. 8, 1800, all was discord and confusion, the audience crying, "No seven shilling pieces," "No robbery, etc. This continued night after night until Dec. 15, when the riots ceased, and Kemble, after having been hissed, pealed, reviled, and libeled was restored to popular favor.

C. L. G., Montreal, Can.: Many of the old-time actors lived to a good old age as well as the modern examples of the advantages of keen mental work and deep breathing. It seems especially beneficial to the women. Betterton was 75; Quin, 73; Mrs. Clive, 75; Quick, 68; Barrymore, 71; Wycheley, 75; Sothern, 66; Mrs. Bracegirdle, 66; Macklin, 107; Gibber, 66; Mrs. Abingdon, 64; Mrs. Hartley, 73; Mrs. Banister, 62; Fawcett, 72; George Coleman "the Younger," 74; Mrs. John Kemble, 88; O'Keefe, 66; Mrs. Glover, 70; Betterton (her father), 83; Madame Mara, 84; Mrs. Siddons, 76; Mrs. Mattocks, 81; Mrs. Pitt, 79; Roger Kemble (the father of John and Charles), 82; Mrs. Wallack (the mother of James and Henry), 96; Mrs. Davenport, 84; Miss Pope, 75; Thomas Dibdin, 70; Saunders (who fostered Edmund Kean), 90; Miss Bedford, 94; Joanna Baillie, 89; Patrick Burnett ("Father of the Irish Stage"), 88; Mrs. Harlowe, 87; Charles Kemble, 79; Richard Jones, 73; Mrs. Edwin, 62, and Mrs. Ann Kelly, 102.

K. E. P., Urbana, Ohio: Frederick Paulding has written a number of plays. Those that have been produced are A Duel of Hearts, Two Men and a Girl (produced by Tim Murphy last season), A Man's Love, and Trooper Billie (produced by Jessie Bonestell). Mr. Paulding made his debut on February 17, 1879, when he was very young, as Bertuccio in The Fool's Revenge at the old Lyceum, now known as the Fourteenth Street Theatre. He starred originally for two seasons in Hamlet, The Merchant of Venice, The Lady of Lyons, Macbeth, The Fool's Revenge, The Bar Sinister, A Wife's Secret, The Love of His Life and the Silent Man. Later he starred in his own play, A Duel of Hearts, in company with Maud Craigen. He also starred for one season in a melodrama written by his cousin called The Struggle of Life. He has also appeared in the support of many prominent stars and was the original Tom Cooper in Shadows of a Great City and the original Leo Zalonski in Frank Mayo's Nordeck. Mr. Paulding has played the part of Romeo 1,200 times; five hundred times to the Juliet of the late Margaret Mather, including the run, in 1885, of one hundred nights at the old Union Square Theatre, New York, under the management of J. M. Hill. He was also the Captain Jack Absolute of the famous Jefferson-Florence-Drew company in The Rivals for two seasons.

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ABRAHAM LINCOLN, a drama, by Benjamin Chester Chapin.

AUTUMN LEAVES, a domestic comedy in four acts, by Emma Marie Davis.

AYLMER'S SECRET, a play in three scenes, by Stephen Phillips. Copyrighted by Otho Stuart, London, England.

BODY BEHIND THE GUN, by Harry Clay Blaney.

BROOKS OF BRAZENOK, a play in three acts, by T. R. F. I. Coales and Neville Doone.

DORA THORNE, an acting edition as dramatized from the novel, by E. Laurence Lee. Copyrighted by C. S. Sullivan.

ELSA GERRING, a drama in three acts, by Morris Ross.

GARIBOLDI, a drama in four acts, by F. Sutton Vane and Arthur Shirley.

THE GOVERNOR'S GUARDIAN, a comedy in three acts, by Frederick Tibbets.

JACK STANFORD'S EXPERIMENT, by Will G. Williams.

JUDASAR, by G. L. Hutchin.

THE MOTOR GIRL, a musical comedy in two acts; book by C. J. Campbell and R. M. Skinner.

NEAR THE ALLEGHENY, by Thomas Henry Davis.

OUR CHAUFFEUR, by Rudolph E. Bruckner.

THE PUNKIN HUSKER, a rural comedy in four acts, by Emma Marie Davis.

THURSDAYS AT HOME, a one-act comedy, by John T. Prince, Jr.

A WEST POINT PARROT, a sketch by Cliff Dean.

CURRENT AMUSEMENTS.

Week ending August 5.

AERIAL GARDENS—Lifting the Lid—8th week—40 to 54 times.

EDEN MUSEE—Figures in Wax and Vaudeville.

HERALD SQUARE—Sam Bernard in The Hollieking Girl—14th week—90 to 96 times.

KEITH'S UNION SQUARE—Continuous Vaudeville.

LYRIC—Jefferson De Angelis in Fantana—29th week—220 to 230 times.

NEW YORK ROOF—When We Are Forty-one—8th week—43 to 48 times.

PARADISE—Evenings, Vaudeville.

PASTOR'S—Vaudeville.

PROCTOR'S FIFTH AVENUE—Nathan Hale, Pioneer's Mate.

PROCTOR'S TWENTY-THIRD STREET—Vaudeville.

PROCTOR'S 125TH STREET—Forget-Me-Not.

THIRD AVENUE—The White Caps.

THIRTY—The Convict's Daughter.

VICTORIA—Matinees, Vaudeville.

PERSONAL

Photo by Hat, N. Y.

JAMES.—In the elaborate revival of Virginius, to be made by Louis James the coming season, the part of Virginia will be played by Aphie James, who has won conspicuous success as Miranda, Desdemona, Anne Boleyn and in other classic roles. She achieved a notable hit as Louise in Two Orphans last season during the absence of Grace George.

MANNERING.—Mary Manning, who has been spending the Summer abroad with her husband, James K. Hackett, arrived on the *Kronprinz Wilhelm*. Miss Manning said her husband had remained abroad to complete his plans for next season, but that she had come home alone in order to be with her baby.

DONNELSON.—Ethel Sprague Donnelson, granddaughter of Salmon P. Chase, who was a member of Lincoln's Cabinet, will soon produce a play entitled *The Last Act*, of which she is the author and in which she will assume the leading part. Before her marriage Mrs. Donnelson showed considerable dramatic ability in her support of Mansfield. She is returning to the stage after the lapse of a few years.

MODJESKA.—That Madame Modjeska will make another farewell tour is the announcement made by George H. Brennan, who will direct her final appearances on the stage. Her stage farewell was supposed to have been made at the time of her benefit, but it is said the improvement in her health since and a general desire to see her act again have encouraged her to appear. She will be seen in a repertoire consisting of Macbeth, Much Ado About Nothing and Mary Stuart, supported by a prominent male star.

FISKE.—Mrs. Harrison Grey Fiske is visiting her cousin, Mrs. Jack London, in Oakland, Cal., and in a few days will start on her leisurely return to the East, where she will conclude her Summer rest in the Adirondacks.

FITCH.—Clyde Fitch arrived in New York on the White Star liner *Celtic* July 29. His first work will be the staging of his comedy, *Her Great Match*, in which Maxine Elliott will star. Rehearsals will begin at the Criterion Theatre on Aug. 8, when the author will read the play. As is his custom, Mr. Fitch will personally conduct the rehearsals. The play will be seen in New York for the first time on Sept. 4 in the Criterion Theatre.

EAMES.—Emma Eames is to be the guest at a reception, which will be attended by the Governor, Senators, Assemblymen, Congressmen, and many others prominent in social circles at Portland, Maine. Madame Eames regards Maine as her native State, although she was born in Shanghai, China. Her mother was a native of Maine.

GRIFFITH.—Frank Carlos Griffith, while sojourning in California last Winter, wrote a novel, entitled "The Man from Maine," which was accepted for publication by the C. M. Clark Publishing Company, of Boston, upon submission. The honor of placing a first story with the first publisher to whom it is submitted is unusual. Mr. Griffith is well known for his association in a managerial capacity with Mrs. Fiske, Mrs. Langtry, Margaret Mather, and the Boston Theatre productions, as well as for his editorship of *The Hill Top*, a noted Maine hotel weekly. He also has been librarian of the Poland Springs Library in the Maine State Building, at South Poland, Maine, for the past eleven years.

GRIFFIN.—Gerald Griffin, looking pale and heavy, arrived in New York on Sunday on the *Parisian*, of the Allan Line from Glasgow. After a rest of a few weeks he will begin rehearsals with the Proctor Stock company.

NETHERSOLE.—Olga Nethersole cabled Charles Dillingham Sunday that she would sail on the *Deutschland* Oct. 6, and the manager thereupon arranged to begin her American season in Washington Oct. 23. The English members of the

THE USHER



Last Summer was not a particularly good Summer for the roof-gardens, and the two young men who leased the roof of a theatre on Times Square, it is said, lost the savings they had hoarded with a view to doubling their capital, or doing a little better than that.

Although these young men were employees of the men who own the building, they were told to "go to" when they asked to be relieved from the heavy burden they had imposed upon themselves.

This Summer two other employees of the Syndicate made up their minds to try their hands at managing the same roof-garden. They laid a fair proposition before the Big Men, but these business geniuses, remembering last Summer's experience, are said to have refused to listen to anything but a fixed rental. They were unwilling to take any risks, and they told the young men so plainly.

The young men accepted the ultimatum, asked what the rental would be, and planked down the entire sum in advance. They are said to have made a profit every week since the season opened, and this has amazed and angered the Big Men, it is declared, especially as their own venture on the roof of a heavily mortgaged theatre has not been at all successful. It is said that in a burst of rage they ordered the leader of the orchestra on the roof leased to the young men to resign and take a good long rest without salary, as he is under engagement to them for next season. The dog in the manger evidently was the soul of good nature and generosity compared to the Big Ones when they are grieved over a success the profits of which they cannot handle.

F. Stewart, an old theatregoer of Montreal, in a letter to THE MIRROR, incloses a clipping of interest from a backwoods newspaper of Canada. The clipping is signed "T. H.", is from the "Notes and Queries" department of the journal from which it was cut, and under the heading "And the Villain Still Pursued Her," says:

In answer to the query in your Saturday issue of a fortnight ago, as to the origin of the above phrase, I may state that some twenty-five or thirty years ago I was at a theatrical performance, in which the leading incident of the piece was the attempt of a would-be author to write a novel, one of the blood, thunder and love sort. He makes various attempts to finish it; he gets his lady character to escape from a detestable would-be suitor "and the villain pursues her." Later on the author takes up his pen and manuscript, but, being again interrupted, only can add, "and the villain still pursued her"; and when again he takes up his manuscript finds that she had got up a tree, and he concludes to get her out of that, as she had been too long in that position; but as he never got further on in his story she must be there yet. But for many a day after it was a pet phrase with those who were at that performance, "and the villain still pursued her."

Mr. Stewart notes—as would most readers of good memory familiar with the theatre—that "And the villain still pursued her" is from The Phoenix, as written by Milton Nobles; and that Mr. Nobles formerly starred in the play to the uttermost quarters of the land. The matter is otherwise interesting as illustrating the tenacity with which a phrase that strikes the fancy and works on the imagination will survive even in memories not reliable for relative details.

C

The Los Angeles Graphic, quoting two diametrically opposed opinions from one issue of a local daily relating to the work of an actress appearing in that city—one of the opinions being by a dramatic critic and unfavorable, and the other by "the liquid air reporter," who was picturesque in expressing his admiration—discusses the character of dramatic criticism generally and remarks:

Criticism of real value must be both authoritative and judicial. It is true that a certain value is placed upon the individual opinion of any critic who can express that opinion in smart and picturesque language. But its value is that it is able to interest readers, just as the fervid rhetoric of an advocate may absorb the attention of a jury. The critic's function, however, is not that of the advocate, but of the judge. Hence it is that the attempt to combine the effort of the advocate, who has his own reputation at stake, and the deliberation of the judge, so often proves unsatisfactory in dramatic criticism.

There is at least a grain of truth in the foregoing. Dramatic criticism as a rule is fearful and wonderful, for it is not often based on knowledge and the judicial faculty. Much of it is an attempt to project a merely clever personality, on the theory that the public is interested in the writer of it rather than in the matter the writer is supposed to criticize. And yet there are few persons who would endorse a form of "criticism" which the Graphic recommends when it suggests

that a managing editor should prepare a card of questions to be presented to each theatre-goer—or to as many in an audience as may be—"to be filled in and left at the box-office at the conclusion of a performance." Thus says the Graphic:

The card might be framed somewhat on the style of a school report, the adjectives "excellent," "good," "fair," "moderate," "unsatisfactory," to which might be added "charming" and "rotten," to be used for uniform replies, while voters might with advantage be given license in using other discriminating epithets. A filled-in card would read as follows:

PLAY—Picturesque but improbable.
PERFORMANCE—Bogged.
SETTING—Excellent.
SUPPORT—Spotty.
LEADING WOMAN—Fair.
LEADING MAN—Unsatisfactory.
BEST INDIVIDUAL PERFORMANCE—Mr. B.
WORST INDIVIDUAL PERFORMANCE—Miss A.
WORTH SEEING ONCE—Yes.
WORTH SEEING AGAIN—No.

The theory of the Graphic that "even if only a tithe of an audience would respond to such a plebiscite, the collective opinion would be more valuable to the public, to the management and to the actors than nine out of ten dramatic criticisms" may be true; but most persons would prefer entertaining, though impudent and irrelevant, matter as to a play

THE LAMBS' NEW FOLD.

Since its organization in January, 1875, the Lambs' Club has had a deservedly successful social career, because it has been filled with the true breath of comradeship. From one room it moved to its own home in 1880, when it rented the house at 34 West Twenty-sixth Street. Here met such brilliant and famous men of the time as Edwin Booth, John McCullough, Mark Twain, Lester Wallack, Daniel Dougherty, Steele MacKaye, Charles A. Dana, Charles R. Thorne, Robert Ingersoll, William J. Florence, John R. Brady, John R. Fellowes, Tom Ochiltree, Henry Irving, and Dion Boucicault.

While successful socially, rough financial seas threatened to swamp the newly launched bark, and Clay M. Greene, the well-known dramatist, was elected Shepherd with the following staff: Augustus Thomas, Boy; Thomas B. Clarke, Corresponding Secretary; John A. Stow, Treasurer; Fritz Williams, Recording Secretary, and a council consisting of Clarence L. Collins, Samuel Bancroft, Jr., Thomas Manning, Norman E. Cross, Charles W. Thomas, Charles Chapman, and Clay M. Greene. They deserve the credit for ably piloting the craft to smooth water and a safe harbor, thus saving the club.

Within a year a larger house became necessary, and the club moved to 26 West Thirty-first Street, and all debts were paid in full, though they had been settled at thirty-three and one-third cents on the dollar. One great aid to this has been the famous Lambs' Gambols, which have become noted events socially and artistically throughout the country.

In 1897 the property at 70 West Thirty-sixth Street was bought and a club house built. A mortgage of \$36,000 was paid off by the Lambs' "Star Gambol," which toured through eight

ship, it is worth recording that this room has been completed in all of its features—curtains, draperies, seats and decoration, besides a grand piano and a large pipe organ—in a special voluntary subscription, and that the subscribers insisted that no reasonable expense should be spared.

Below the gallery the room is panelled in dark oak, and gallery front and proscenium are of the same material with appropriate carvings, and lightly lined with gold. Above the gallery the walls are to be decorated with mural paintings by a committee of which Robert Field is chairman, and the ceiling work will be designed and executed by James P. Finn. Draperies and curtains are of a green shade in harmony with the woodwork, and at the back of the room is placed the organ, which is operated by motor hidden in the sub-cellars.

The remaining floors of the club house are devoted to living rooms, sumptuously furnished and supplied with every convenience known to the builder's art.

STAGE ARTISANS IN SESSION.

The biennial convention of the Theatrical Mechanical Association was held in San Francisco the week of July 17. One hundred delegates, representing thirty-five cities in the United States and Canada, were present. Reports showed that the membership now numbers 1,400, that twelve new lodges have been instituted, and that \$27,500 had been expended in sick and death benefits. The following delegates were in attendance:

New York Lodge, William T. Butler, V. J. O'Malley, B. F. Forman, E. C. Convey; Boston, J. J. Duffy, Joseph Wiley; Chicago, Thomas Lockwood, John Baird; St. Louis, William Simpson; Washington, John A. Gayer; Louisville, M. S. Leggett; Cleveland, G. A. Snow; H. A. Witt; Providence, William F. Doolan; Toronto, R. C. Fairhead, R. C. Newman, J. Walford; Detroit, W. F. Trebil; Baltimore, W. J. Cordle, C. E. Cordle, W. P. Little; Houston, B. F. Benson; Birmingham, Bert Black; Buffalo, Charles Randall; E. L. Lovelace; Toledo, Frank A. Day; San Francisco, J. C. Braden, J. S. Sims, John Ledwidge, James Blaske; Denver, J. C. McPhee; Jersey City, N. J., John Langeher; Oakland, H. H. Forbes; Douglas; Troy, N. Y., J. T. Hodgkin; Newark, N. J., D. H. Greene; Brooklyn, N. Y., W. J. Stratton; Milwaukee, W. F. Kindt; Charles Klimmerman; Los Angeles, William Jarrett; Pittsburgh, Pa., T. Carroll, E. Poulsen; New Orleans, La., Morris Marks; Montreal, W. J. Furling; St. Joseph, Mo., H. F. Meyer; Columbus, R. L. Flynn; Grand Rapids, J. A. Harter; Kansas City, R. L. Brundage; Twin City, W. M. B. Murray; Indianapolis, C. J. Stevenson; Boston, C. P. Stevenson; Cincinnati, L. C. Ward; Rochester, C. A. Holland; Omaha, J. A. Withall; Memphis, W. W. Wiggin; Puget Sound, W. E. Clark; Atlanta, T. J. Cooper.

CAMPBELL TO STAR MISS RUSSELL.

Annie Russell will be starred this season under the management of Maurice Campbell in a new three-act comedy of modern life by Channing Pollock, entitled *The Little Gray Lady*. For seven years Miss Russell has been a star under the direction of Charles Frohman. Last season she fared rather badly in the way of plays, none of those in which she appeared being suited to her temperament. *Brother Jacques*, *The Younger Mrs. Parling*, and *Jinny the Carrier* all proved rather unsuccessful, and after many attempts to find suitable plays for her the quest was abandoned.

Miss Russell, and her husband, Oswald York, are in Europe, where they went immediately after the close of *Jinny the Carrier*. Mr. Campbell will probably join them this week to complete details for the new play.

The *Little Gray Lady* is a comedy of Washington life, and Mr. Pollock had Miss Russell in view when it was written. Mr. Campbell saw the possibilities of the play as soon as he read it, and at once began negotiations for Miss Russell.

BELASCO SECURES MRS. HOPPER.

Edna Wallace Hopper has been engaged by David Belasco for a term of years to appear under his direction, and a play in which she will appear as a star has already been completed. Mr. Belasco will revive *The Heart of Maryland*, in which Mrs. Leslie Carter scored her first great success, on an elaborate scale, and with a special cast. Mrs. Hopper will first appear under Mr. Belasco's management in this revival, the production of her new play being deferred until the close of this engagement. Odette Tyler and her husband, R. D. McLean, may also appear in *The Heart of Maryland*. Mr. Belasco's list of stars now includes Mrs. Carter, David Warfield, Blanche Bates, Robert Hilliard, Bertha Galland, Brandon Tynan, and Mrs. Hopper.

MR. STRINE JOINS SHUBERT STAFF.

Lee and Jacob Shubert and William F. Connor, who are to direct the American tour of Madame Bernhardt, have engaged Charles W. Strine as general representative of their interests during her engagement. Mr. Strine was formerly a well-known Philadelphia newspaper writer and has had extensive training in theatrical and musical affairs. Recently he has been interested in the management of the San Francisco engagements of the Maurice Grau and Conrad Metropolitans opera companies, and the successful tours of Madame Melba and Mr. Padrewski on the Pacific Coast were largely due to his efforts. At the end of the Bernhardt tour Mr. Strine will engage in the management of musical artists and operatic tours, with headquarters in New York.

BOOKS AND MAGAZINES.

The *Reader* magazine for August has an excellent portrait of William Winter, with a short tribute and this anecdote of Professor Brander Matthews: "Mr. Matthews is evidently not as long-suffering as many playwrights and will not put up with actors and managers who keep his manuscripts indefinitely. With a play he submitted to Otto Skinner was this little note: 'If you have not the good taste to appreciate my play, I trust you will show the good manners to return it.'"

McClure's for August has a short story entitled "The Property Man," by Booth Tarkington.

Everybody's for August has a cleverly written article by Hartley Davis called "In Vaudeville." The illustrations show many well-known artists and acts.

The *Theatre Magazine* for August presents its usual array of readable articles and fine pictures. The "Personal Recollections of Augustus Daly" have now reached their third installment and they tell many interesting anecdotes concerning the famous theatre manager. Sam Bernard tells what makes a man funny, and Jefferson De Angelis contributes to the magazine an account of his early stage beginnings. George Alexander, the well-known London actor-manager, gives some cogent advice to young women who are anxious of adapting the stage as a profession, and Henry Tyrell describes the personality of Elsie Janis, the child imitator, who is now one of the attractions of the New York Roof-Garden. Charles Stow writes in reminiscent vein of the pioneers of the American circus. There is also a full account with pictures of Peter Pan, the fairy drama by James M. Barrie, in which Maude Adams will be seen next season. Another noteworthy article describes the Little Theatre of Paris, including the famous Grand Guignol, where Parisians and visiting foreigners go to be startled or shocked. There is a review of Sarah Bernhardt's new play, Adrienne Lecouvreur, and the usual departments. The pictures include in addition to a splendid colored frontispiece of Marie Duro, the new leading lady for William Gillette, a full page plate of Ethel Barrymore, Julia Sanderson, Robert Hilliard and William T. Hodge in his new play, *Eighteen Miles* from New York. There are also large plates of Bertha Galland and Amy Ricard. The other pictures include scenes from *The Earl and the Girl* and *The Catch of the Season*. There is also a scene from *The Prayer of the Sword*, which Mr. Hackett will produce.

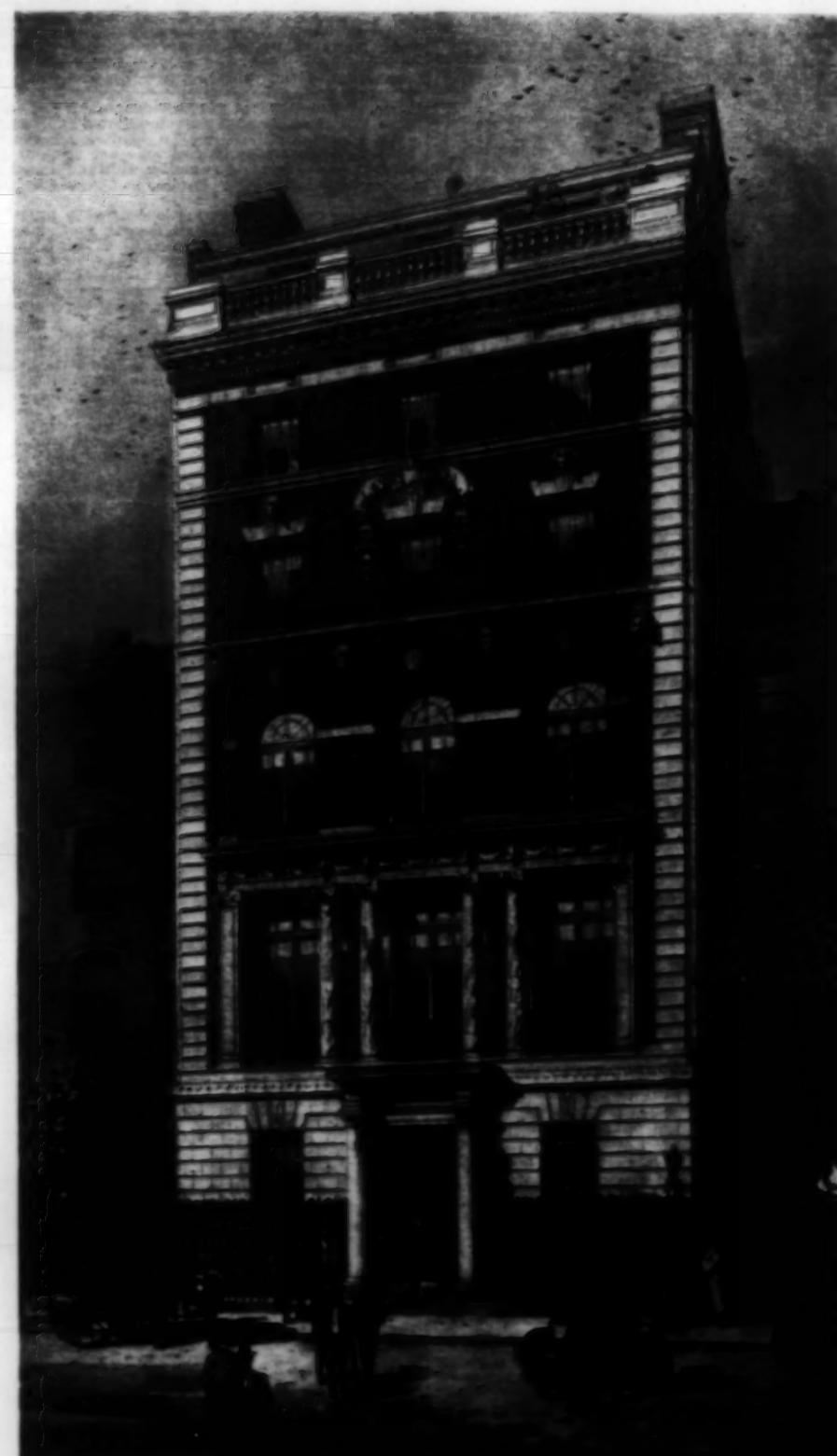


Photo by Dreyer, N. Y. THE NEW CLUB HOUSE OF THE LAMBS.

and performance by a clever writer than something akin to a market report.

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Madame Barlet, of the Comédie Française, was honored with the Cross of the Legion of Honor last week, being the first actress to receive that distinction. The reason that led the Minister of Public Instruction to bestow the decoration on her, it is said, is her long connection with the Comédie, where she has been since 1881, while in most cases actors and actresses leave the institution as soon as they are able to do better financially on an independent footing.

It is reported that the authorities who confer this honor hesitated a long time before creating "what they thought might prove an unwise precedent." There is also a report that friends of Sarah Bernhardt are angry that she has been passed by, "since a number of them united in a demand for her decoration seven or eight years ago." It is added that Bernhardt "has sworn that she will become a member of the order ere she dies."

There have been enough instances among the many bestowals of this decoration to suggest that, like political preferment, it often comes easier to distinction wedded to modesty than it does to equal or greater ability that seeks it and is assisted in the effort by "friends."

cities of the country and played to the phenomenal business of \$67,000.

It was under the rule of Shepherd De Wolf Hopper that a meeting was called to plan a larger house to meet the artistic and material needs of the rapidly growing club and its long waiting list. It was voted to spend \$300,000 for a permanent fold. This great work was undertaken by the present Shepherd, Clay M. Greene, and his council, and the new building, at 120 West Forty-fourth Street, which is pictured on this page, is the result of their untiring interest in their club. The structure has been made exceptionally artistic, novel and complete by the famous architect firm of McKim, Mead and White. It is a combination of the Colonial and Renaissance schools and has a facade of brick, terra-cotta and marble. It covers two city lots and is six stories high, with basement, cellar and sub-cellars. Passing through the marbled vestibule into a spacious corridor, containing offices, guest chamber, litter boxes and telephone booths, one is immediately struck with the prevailing air of space, convenience and comfort. Beyond is the grill room, a hall thirty-four feet square, in dark woods and red tiled floor and an enormous fireplace, with a carved stone mantelpiece from a medieval Italian painter. Behind this are the billiard room and bar, which are similar in general appearance and decoration to the grillroom. The second floor is devoted to the dining rooms and lounging rooms, richly decorated in white, red and gold, with furniture of mahogany, and capable of expansion, by the removal of partitions, into one great banquet hall twenty-five by ninety feet in size.

The third floor, in front, is the library, with shelves, paneling and rafters of dark oak, relieved by colorings of green in carpets and drapery. Behind this is the theatre, the main feature of the club, where the gambols, which have been so potent an agent in securing its success, may be produced with as much perfection as detail as can be secured in any public playhouse. As an example of the enthusiasm of the members

TELEGRAPHIC NEWS

CHICAGO.

High Mogul Produced—A New Royal Chef—As Told in the Hills—Much News.

(Special to *The Mirror*.)

CHICAGO, July 31.

The bills this week: Grand Opera House, Lew Fields' company, in *It Happened in Nordland*; Chicago Opera House, *Land of Nod*; Studebaker, The College Widow; Garrick, Royal Chef; Illinois, Mayor of Tokio; Powers, Mrs. Temple's Telegram; Columbus, The Hustler; Bijou, Girl of the Streets; Criterion, Honest Hearts.

Eric Kendall and company passed through this city last week on their way to Salt Lake City, staying through one day, and proceeding coastward on the Chicago, Milwaukee and St. Paul Overland Limited. Sydney Rosenfeld was in the party, and will attend rehearsals of his Barnstormers, in which Mr. Kendall will be seen here at the Grand in November, just preceding the Sara Bernhardt engagement. The women of the company included Katherine Brown, of Chicago, daughter of Manager of J. H. Brown, of the Alhambra.

Fred Ebertz, the popular manager of the Great Northern, returned last week after a vacation of several weeks. His house will be full all this week of workmen placing new seats, carpets and floors.

The wedding of Mary Welsh, of *It Happened in Nordland* company, to Lieut. E. B. Cole, of the United States war ship *Yankee*, was announced here last week as having taken place last August.

Treasurer Charles Altierre, of the Columbus, was married July 19 to Ida Hildebrand, a non-professional of this city.

Warren Lake, of M. B. Raymond's staff, has gone East as business manager of *The Seminary Girl*, to open Aug. 28 at Norfolk, Va. Charles F. Brown will be manager.

The wedding of Ida Marie Nelson, who was leading woman of the Klimt-Gazzolo stock at the Bijou, to Joseph Edward Sneyd, of this city, a nonprofessional, took place July 15, and the bridal couple started at 4 A. M. last Tuesday on a five-day automobile trip through northern Illinois and Wisconsin.

The usual daily gathering of managers at the National Printing Company's offices one day last week included Ed. Salter, preparing for his Convict's Daughter and Lady of Lyons tour; E. J. Carpenter, with his Outcasts and Cripple Creek; Rowland and Clifford, with their seven attractions and several theatres; Elmer Walters; Matt Sheehy, of The Orphan's Prayer; Charles Ross-Kam, of the Chicago Stock company; George Samuels; H. W. Link, of Uncle Tom companies; Dave E. Lovis, and others.

Thomas Banks, of the National Printing Company, says the outlook for the theatrical business centered in this city for the coming season shows an improvement over last season.

The Alhambra will open, with a bright new lobby, Aug. 5, with Alma Hearn in Honest Hearts. Child Slaves follows Aug. 12, and Big Hearted Jim Aug. 20. J. J. Bertero remains as treasurer.

J. H. Brown, who has been managing two theatres—the Alhambra and Great Northern—during Fred Ebertz's absence, says his road attraction, Why Women Sin, will open Aug. 6 at Waukegan.

James O'Donnell Bennett started his music and drama column finely last Thursday with Thomas Carlyle at a performance of Hamlet, but before he got to Mariowe and Sothers something happened. Pushed in boldly was an item about Rupert, The Tenderfoot mule. "He was a great stage donkey," said Mr. Bennett, over his own signature, "in a field crowded with donkeys." Is there any hidden meaning in this, Mr. Bennett?

Arthur Phinney, who was home a few days last week after a trip with J. S. Dunn's Band, which his brother, Fred S. Phinney, is managing this season, says the band has had a remarkably successful season, and is booked to Sept. 23 solid. Mr. Phinney left for New York to assist in the preparations for the approaching season of Henry W. Savage's English Grand Opera company. He said Mrs. McLeone and Cranston, who were in the Parsifal cast, would be in the English Grand Opera company, that the repertoire had been broadened and the organization would be in all respects greater than ever.

Ade Gifford, who played Mrs. Brown in *Buster Brown*, at the Great Northern, studied under Herman Devries at the Chicago Musical College during the engagement and developed a soprano voice that won many compliments.

Randolph Hartley, formerly of *The Mirror* editorial staff, called last week on his way East from a vacation in an old Spanish settlement in Southern California, where he completed the libretto of an Indian grand opera for which Arthur Nevin is writing the music. The two were associated in writing and composing *The Candy Man*.

Lynn Glover flew to New York on a flier last week intending to see forty people in forty minutes at the resort for Cincinnati, and then by boat. It is not denied by Mr. Glover that he has engaged apartments in a storage warehouse for manuscripts of musical comedies and comic operas he has not had time to read yet.

The High Mogul, a mosaic of Joseph Howard's best musical numbers, described as "a giggling gravity of musical chaffing," was produced at the Sans Souci Park Pavilion Theatre last week and immediately became popular. Wednesday night the house was sold out except a few below seats. The houses were overflowing, and the crowd evidently delighted. This was due largely to the music, which was catchy and familiar, good chorus effects, the songs of the Mystery Musicians Quartette, the singing of "A Game of Love," by Blanche Clyde, Master Sister and chorus, a few good lines in the German comedy of Louis Howard, and the "Ivy" comedy of Dave B. Morris, and to Ida Emerson and Fern Monroe. Miss Emerson and chorus in "The Coaster Boys" were one of the hits. Master Sister is a clever little fellow and he and Miss Clyde were recalled many times.

As Told in the Hills was produced, first time on any stage, at the Columbus last week and proved to be a comedy-melodrama of some merit, notwithstanding the cage of hours out front which led certain peaceable folk to expect something more inside. The story seemed to be laid in a Southern mountain region, and the four acts were in a mountain fastness, a backwoods cabin and the home of John Howard, emigrant. There was strength and character, but the telling of the tale was indistinct. It seemed that a handsome leader after winning the heart of a mountain girl in backwoods was joined with a desire to get the wealth of an Indian maiden, and that the mountain girl had a brother, escaped from prison, hiding in a well near her cabin. She was forced to assist from interfering with the wooing of the Indian girl when her lover tells her he knows where her brother is hiding. Emily Gale played the Indian girl, Powers, with sympathy and naturalism, and was favor in spite of her handicap of a rather unattractive Indian make-up. Gus Neville's Little Fox, an Indian youth in love with Powers, was sufficiently dignified and generally satisfactory. Etta Hassell played Lib Dexter well, and Louise Ramsell was good as Jack Raines. Jack West got laughs as the tramp and his songs pleased. Ed Van Vechten was a lively colored servant, and Jack Sherman was good as Howard. The scenery was good. The cast included Burdi Bartram as Texas Howard, Warren Ashby as Buck Cody, D. F. Hayes as Jim Dexter, Harry McNeely as Pap Thomas. There was a good but rather topheavy house Monday night.

Blanche Walsh will be here at McVicker's four weeks in *The Woman in the Case*. The engagement of Mrs. Temple's Telegram at Powers' will end Sept. 2.

On the Bridge at Midnight had a big week at the Bijou last week and deserved it, the company being excellent. Frank Wood as Germany

got into the character much, still was

satisfactory; Katherine Crago as Eddy, the boy, gave an exceptionally thorough and clever performance, which the audience frequently applauded. Vera Hamilton's blind mother was admirably played. Dan Reed, the Doge of the original production, is still playing the part with remarkable naturalness and a make-up that could not be improved upon.

Still another by W. L. Roberts, librettist this time, goes on the boards for the first time at the Columbus, Aug. 20—*The Rajah of Bhong*. The music is by Hal Campbell. The company includes Marie Maletesta, a Chicago vocalist of ability; J. S. Murray, John R. Neely, Hal L. Campbell, Harry Chappell, Joseph Cohn, Ralph Moore, Paul Russell Stone, Thomas Colburn, R. M. Hawes, Charles A. Rogers, Walter Bucher, M. M. Corbett, James A. Wood, Madeline Winthrop, Maud Mullery, Bessie Dunbar, Louise Chandler, Inez Wade, and others. Harry Chapman is manager and Joseph Cohn business manager. The production is being staged by Ernest Salvatore.

Eugene Spofford has engaged Don McMillan to manage his Human Slave company in the West, and E. J. Tierney for advance. L. R. G. Morris will manage the Eastern company, with Charles Curtis as agent. The Western company opens Aug. 6 and the Eastern Sept. 3.

To Die at Dawn will open in this city Aug. 24, with Isaac Newton as manager and Lou Hildebrand in advance.

Laura Alberta, for several successful seasons the popular leading woman of the New American, returns this week featured in *Lillian Mortimer's Girl of the Streets* at the Bijou.

Willis Marble, son of Chicago's well-known veteran actor and citizen, William Marble, will be in Alma Hearn's company this season.

Howard Hall and Charles E. Bianey, who spent some time here last Spring putting finishing touches on their new play, *The Millionaire Detective*, have won high praise with it in the East.

Alma Hearn's new play, in which she opened her season yesterday at the Criterion, under Klimt and Gazzolo's management, is a play depicting life in the Kentucky mountains. Alma Hearn is "dad's only girl," a mountain wild rose, and a capital part for her.

Lillian Mortimer's No Mother to Guide Her is in rehearsal here at the Academy of Music. The season will open Aug. 6 at Detroit.

The opening of the four weeks of combinations at the Marlowe preceding the stock season has been changed to *Over Niagara Falls*, Aug. 6.

William L. Roberts, who has written about all the successes that Lincoln Carter overlooked, has arrived home from the State of alligators and oranges, where he has a plantation. It might appear that Mr. Roberts came home to dodge yellow fever, but his two newest plays, Honest Hearts and Big-Hearted Jim, are just being produced here by Klimt and Gazzolo, who have a third play by Mr. Roberts, On the Bridge at Midnight; his dramatic version of Parsifal will be produced about Oct. 1 by D. L. Martin.

Sam J. Burton, Chicago's indispensable contribution to the cast of York State Folks, leaves this week for New York, to be ready for rehearsals at the Majestic, New York, Aug. 7. Fred Wright's perennial success has three weeks at this handsome theatre, beginning Aug. 19.

Recent engagements through the Wildman Exchange include: For the Klimt and Gazzolo attractions, Ed M. Kimball, Frank de Leon, Harry Garrity, J. Nell McLeod, Lawrence Williams, Earl Stirling, Gus Arthur, H. R. Carpenter, Fred Walton, Willis Marble, Dan Reed, Frank Wood, Mabel Moore, Belle Bayly, Agnes Hart, Beatrice Shewbrook, Mattie Edwards, Rose Bernard, Donna Sal, Martha Shields, Josephine Fox, Mrs. H. M. Kimball, Katherine Crago, Vera Hamilton, Carrie Le Moyne; for Human Slave company, Eugene Weston, Ned Leavitt, Robert Hardaway, Robert Simpson, Van Barrett, Monte Howard, Madeline Winthrop, Alice Leavitt, Marjorie Mulvan; for To Die at Dawn, Harry Rowe, Leo Nadel, Duncan Penwarden, Harry Kipling; for Macaulay and Patton, Henry Penwarden, Will J. Maddison, Frank Harris, Frank Irene, R. E. Wortham, Louise Dunbar, Jean Wood; for Hampton and French, William Turner, Wilbur Martin, Charles Young, O. D. Carlisle, C. E. Evans, Ethel Jordan, Melba Palmer, Mary Drew; for Elmer Walters, Joseph Burton, Harry Boyle, Orrin Knox, Frank Montrose, Eleanor Wise, Madge Obilewitz, Nan Winter, Audrey St. Clair; for The Holy City, Harry Morton, Edwin Scribner, Francis Murray, Will Randall, John Arthur, LuLu May Touhy, Lucy Lamerton; for The Lady of Lyons company, Frank Whittaker; John Parks, Edward Moran, Senator Garvin, Jessie McAlpine, and May Nibley Drew.

Local stock company engagements through the Wildman Exchange include: For the Marlowe stock, Mandie Leone, Edith Julian, Agnes Blair, Aileen Carroll, Willis Hall, Willard Dashiel, Frank Tobin, Francis Pierlot, Frederick Julian, and Sam C. Hunt; for the Calumet stock, Wilson Reynolds, Arthur Verner, Lois Davis.

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The Royal Chef, second edition, prepared by Samuel Geroux, business-manager of the Garrick, was produced Wednesday night for a summer run. It received good notices, seemed a generally satisfactory entertainment for the reduced prices of admission—\$1.00 schedule—and showed Mr. Geroux had some good and proper notions of amusing the public. The surprise of the cast was the smallest person in it, Labelle Blanché, a neat, bright little woman who captured the house with imitations. They were done in a finished, artistic, clever way like certain English entertainers. She evidently had studied Ethel Levy, James T. Powers, George Cohan, Eddie Foy, and Marie Dressier with great care. The Mystery of Lind proved to be a female impersonator, and he, too, was unusually clever. His costuming and dancing were excellent, though he was a Jim-Jeffreys-Carmen, and the reception was pretty general. There were no old favorites in the cast except Harry Leon, the Rajah. He introduced the "Spin Again" song from *The English Daisy*, and it went very well. Harry Hermon in place of Dave Lewis played the Chef acceptably, but he couldn't sing much, if any, better than Lewis. Mr. Hermon's personality is such as to require his best efforts to supply the lead with its due prominence. The voice of William Sallie, Lord Mito, was exceptionally rich and pleasing, his individuality agreeable and his comedy generally successful though somewhat too superficial and monotonous. George E. Roman had a clever make-up as Rado and did the part well. Joseph Welch should play Parke with more dash and go and use his voice more vigorously and effectively. Helen Darling was Princess Tetu, with some advantages of personal appearance and voice but singing rather jerkily, and Ethel Moore was the Admiral's daughter. Walter Smith doubled the Admiral and the silent bandit. Frank Smithson introduced some remarkably good chorus novelties, such as the electric bass and big umbrella, and the chorus was employed at all times gracefully and effectively. The memory and costumes were pleasing. "Let Me Go Back" got three curtain calls, the topical Tammany song was encored half a dozen times, and so was "Mother Goose," by Ethel Moore, and some pretty long numbers. The audience also liked "Miss Mabel," "Picnic for Two," and "Strolling." The audience has been good.

Fritz Williams has received very complimentary notices as Jack Temple in the cast of Mrs. Temple's Telegram.

The Yankee Beggar is to be produced at the La Salle Saturday night, Aug. 12, and Ben Jerome promises extraordinary music. Frank Le Short is rehearsing the principals, and Frederick Clarence Rivers is drilling the broilers.

Rosie Ruth White and Oscar Pignani, The Tenderfoot cast at the Great Northern will include Jethro Warner, Fred Bailey, H. B. Williams, H. S. Austin, W. F. Burns, W. Baldwin, Louise Brackett, Etta Lockhart, Frankie Warner and Amelia Moore.

In The Duke of Duluot cast at McVicker's, Nat Willa, will be Henry Norman, Stanley Hawkins, Payton Gibbs, Edith Docker, Katherine Bell, Frank White, Hattie Arnold, Diva Miralda, May Harrison and Frank Deardorff.

Olive Valli is doing the Show Girl in The Land in place of Valerie Berger, ill with throat trouble, and May de Souza is the Jack of Hearts. Tom Armstrong has succeeded Herbert Courtney as the Rabbit and Eddie Hardesty in the Queen of Hearts.

Etta Lester, who was in the Irma Opera com-

pany last season, has signed with M. B. Raymond for *The Seminary Girl*.

Maurice Kirby, press representative of Richard Carle's Mayor of Tokio, was called to Washington, D. C., last week by the illness of his father.

Treasurer Charles McDaniel, of the Grand, has been out for some in the pine forests of Wisconsin.

Ben Greet closes at Rivinia Park this week. Rivinia's Imperial Italian Band follows.

The run of *It Happened in Nordland* will close Saturday night, making ten weeks in Chicago.

Jacob Adler is planning to give Shakespeare in Yiddish next week at the Academy, doing Lear, and The Merchant of Venice.

Louis de Varney has returned after a northern summer resort tour.

Albert W. Taylor has been re-engaged for the juvenile lead in *An Aristocratic Tramp*, opening Aug. 6 at Aurora.

Oris L. COLBURN.

BOSTON.

Summer Season Closing—The Gezer of Geck Growing Popular—Beaton's Notes.

(Special to *The Mirror*.)

BOSTON, July 31.

This is the last week of the Summerquest of Boston, for Saturday night will see another of the new seasons begun with *The Millionaire Detective*, and the others will be brought into line in quick order.

Of the two changes in bill made in town to-night one is especially interesting as bringing forward an old-time favorite with the stock companies of the Union Square and Boston Museum.

The Banker's Daughter has not been played here in a long time, and to many of the present generation at the Empire to-day it came as a complete novelty. It is a play that wears better than many of its contemporaries, and its presentation by William Courtright, Mary Hall, Mary Sanders and the others of the Empire company was especially effective.

Her Fatal Love is the melodrama of the week with the stock company at the Bowdoin Square, with Charles Miller in the leading character, Walter Wentworth. Others who are seen to advantage are Harry Alexander, Edward Denison, Butler Haviland, Fern Foster, and Annette Marshall.

The Pearl and the Pumpkin continues to splendor business at the Colonial, and is a notable spectacular offering. The comedy is being amplified considerably and to-night Edwin Stevens and the privates introduced a number of new features including a skit on Seeing Boston, an automobile and a yachting cruise that were exceedingly good.

The Gezer of Geck has proved itself to be a bright and sparkling musical production in every way, and it would look as if Will J. Block had a winner in the piece. It is now filled with good things and is staged elaborately. The women of the cast are especially clever, and Mae Taylor's vivacity, Amelia Stone's sweet voice and the dashing beauty of the American heroines help Dave Lewis and the robbers to make the work a great hit. Paul Schindler has written a splendid score, and musically it is of interest at every point.

Every stage in Boston promises to be utilized from now on for rehearsals for the coming season. Hay-Ward in *The Grafters* will open the Globe on Aug. 28. The Majestic is the only house in Boston which has not announced its attraction for the opening of the coming season.

Paul Schindler, the composer of *The Gezer of Geck*, had an unpleasant experience last week by being dragged into court by an officious policeman, but he received so prompt a vindication that it must have been quite a satisfaction to him. On the night of the last dress rehearsal his wife and some friends took a carriage from the Lexington to Hollis Chambers, a very short distance, and the driver tried charging a double rate. Objection was made and the adjournment to Mr. Schindler's suite was followed by a visit of two policemen, who charged making a disturbance at that time of the night. They will not do it again, and the driver will be careful the next time he tries high rates.

Dr. George W. Purdy is here in the advance interests of *The College Widow*, which will open the regular season of the Tremont Aug. 21.

Quincy Kilby, formerly treasurer of the Boston, has rewritten *Fantasma* for the Hanlonia, as he did *Superba* a year ago.

Frank H. Cauley, of the Park, who is managing a theatre at Ross Point this season, has the sympathy of a wide circle of friends on the death of his father, Francis Cauley, which occurred at Charlton last week. Another son was Alderman Cauley.

After much deliberation Mayor Collins has announced the rates of license for the theatres the coming year under the new law. The higher priced houses, seating more than 1,000, will have to pay \$100 instead of \$5, but they will not be subjected to the annoyance of hold-ups for free tickets on the part of the Aldermen, so that they will be a long distance ahead of the game in the long run. For the smaller houses like the Palace, Lyceum, Adler's, and Austin and Stone's, seating less than 1,100, the license fee will be half as great as in the other houses. It now remains to be seen what sort of activity in theatrical affairs the Aldermen will carry on.

The Cowboy and the Girl is in rehearsal by the stock company at the Empire for immediate production.

There were two openings that made quite a stir in the papers last week, and which were of interest to theatrical people. In the first Jay B. Crawford, Jr., who has been connected with theatrical matters, went by automobile to York Beach and married Ida Foster Day, a Worcester girl. The other was at Albany, where a chorus girl from The Royal Chef, Bessie Maxon, became the bride of a Harvard man, Harry Hollister. The bride's father is a Boston policeman.

Otto Skinner lectured on *The Drama of Today* to the Universalists ministers at the Lake of the Woods last week. He has delivered that address before the ministers of this city.

Booker T. Washington, the educator of Tuskegee, entertained the members of

and Sig. Masso presents his wonderful dog "Chicago," for which he has taken out a special license as against the proximity of the dog devouring Igorrotes hereinbefore mentioned. "Chicago" can actually articulate the word "mamma" but that would not save him in the aforesaid crisis. Barnett and Ryerson have a comedy number. Innes and Ryan indulge in pantomime, and the biography shows how to train bears and how to make love in the moonlight, with no connection whatever between the two acts of.

Monte Christo, at Eclipse Garden, has given place to Jessie James, the Missouri Outlaw. Jessie, as we of Missouri know, has been completely dead these many years, and we therefore look askance and several other ways at any effort to revive him. However, at the Eclipse we only see a shadow of his former self.

La Belle Blanche, a little girl who is very highly thought of, takes the place of Stella Tracy in The Royal Chef this season.

In her song recitals at the Alips this week Madame Grace Van Studdiford is being accompanied by Madame Emily Gray, harpist. Madame Bertha Lincoln-Heuts made an excellent impression with her vocalization at the Alips during the week just closed.

James J. Butler, of this city, owner of the Standard Theatre, has just acquired by purchase two additional houses, one at Omaha for the Empire Burlesque circuit, of which he is president, and the Clark Street Theatre, Chicago, buying the latter outright. He is reported to have paid \$60,000 for it by way of circumvention of Gas Hill, promoter of an opposition circuit, who was figuring on a long lease of the playhouse. This gives Mr. Butler two theatres in Chicago, the other being the Folly, leaving only the Trocadero to the opposition.

In the near future the Apollo Club will have its own \$300,000 home at Olive and Sarah Streets. Interested parties have secured a quarter block, 152 x 152 feet, the ground being owned by Jessie C. Gorse. Edward H. Gorse, secretary of the Missouri Lincoln Trust Company, is the prime mover in the financial and real estate end of the enterprise. The new building is to be four stories in height, with ornate elevation and a horseshoe auditorium of at least 2,000 comfortable seats. A balcony, with seats as desirable as any in the house, is to be a feature. Harry J. Walker, late of the Odeon, will have managerial capacity. Storerooms, offices, studios, and other high class spaces will make up the rest of the house. A recital hall, sound proofed, for women's clubs etc., is also to be provided.

St. Louis during the past ten days has been the second coolest place on the weather map. The mercury, even in Deacon Houser's tube at Sixth and Pine, seldom rises higher than 78° F. but then the *Globe-Democrat* is a very placid publication, not given to unduly lifting the calorics hereabouts.

Alfred G. Robyn's mass, performed for the first time at Saint Xavier's (Jesuit) Church last Sunday, is being very highly spoken of. I heard it myself and was impressed, especially with those numbers which Pierre Marteau decries somewhat stridently in this week's *St. Louis Mirror*.

Colonel Patrick Short, of the Olympic, and Mrs. Short are enjoying a deserved vacation at Mount Clemens, Mich.

William Garen, of Havlin's, is house cleaning. The place opens on Aug. 13.

RICHARD SPAKER.

PHILADELPHIA.

Opening Attractions Announced—The Season to Begin Early—Other News.

(Special to The Mirror.)

PHILADELPHIA, July 31.

The popular priced theatres are all eager to open their doors, and the season this year commences very early. The following is a revised list of openings up to date:

Blaney's Arch Street Theatre, Aug. 5, with The King of the Opium Ring.

Grand Opera House, Aug. 14, William H. West's Minstrels.

Proprietary Theatre, Aug. 12, Lotta Williams in My Tombay Girl, followed by Charles H. Yale's Devil's Auction.

Bijou Theatre, under new management, Aug. 19.

Watson's Oriental Beauties.

National Theatre, Aug. 19. Fast Life in New York, followed Aug. 28 by The Way of the Transgressor.

Girard Avenue Theatre, Aug. 26. Attraction as yet not made public.

Park Theatre, Aug. 26. Attraction withheld, and will be followed Sept. 4 with Frank Doshon in The Office Boy, who opens his season at Wilmington, Del., Aug. 30.

Forepaugh's Theatre, Aug. 26. Stock organization.

Trocadero Theatre, Aug. 28, The Folly Girls.

Hart's Kensington Theatre, Sept. 4, Why Girls Leave Home.

Chestnut Street Theatre, Sept. 11, Richard Carle in The Mayor of Tokio.

The Broad Street Theatre will likely present Viola Allen as the opening card in the middle of September.

Keith's New Theatre offers a splendid Summer show this week in Olive May and J. W. Albaugh Jr., Raymond and Caverly, Elton-Polo troupe, Al M. Burton, Elmer Tenley, Montague's Cock-a-doo circus, Dixon, Bowers and Dixon, Frank Orth and Harry S. Fern, Mills and Morris, Leclaire and Hardi, Alvin Comedy Four, the Musical Bells and cinematograph.

Lyceum Theatre—Stock features, with weekly additions, under title of British Blondes, the feature: Zara and Cotten, Lorraine Sisters, Gussie Lang, Edith Murray, Virginia Haydon, and James Feitton in principal acts. Business profit able.

Parks: Features unchanged and all doing well.

Atlantic City Notes: There is talk of another theatre here to be erected by Moore and Nixon of the Savoy, and Julian Kahn. The following comment from an Atlantic City correspondent is timely: "Just why a new theatre is needed is too deep for my comprehension. The present house, with the Ocean Pier Theatre in opposition, is sufficient to provide all the theatricals that the residents of the resort can stomach. Indeed, it is pretty tough sledding to get people into these during the Summer months, and surely the Winter season will not permit of an other space. But the craze for theatre building has struck the resort and no telling where it will end. Let us hope that the venture will prove a pleasant surprise." S. FARNHAM.

PITTSBURGH.

The Academy and the Bijou First in Line for the Season—Innes' Band at Luna Park.

(Special to The Mirror.)

PITTSBURGH, July 31.

The Bijou began its season this afternoon with How Hearts Are Broken, a play new to this city and one which appealed to to-day's audiences. This popular playhouse is under the same general management as for many previous seasons, R. M. Guillet, manager; Clifford W. Wilson, assistant manager, and William B. Gardner, treasurer. And, too, the well-known Bijou Orchestra is still under the able direction of Emil O. Wolf. Next week, Charles T. Aldrich in Secret Service man.

On last Saturday night the Academy opened its season with Manager Harry Williams, Jr., in his own attraction, the Ideal Burlesquers. This house was the first to begin the new season here.

Luna Park has lasses and band as the musical attraction for this week, and gave its first concert this afternoon. Herr Granada and Miss Fedora, with "Rajah," the wire walking elephant, constitute the open air feature. On Wednesday Pittsburgh Lodge No. 11, B. P. O. Elks, will hold its annual outing at this park, when, no doubt, a large herd will gather, accompanied by many "Dames," an order formed by wives, daughters, sisters and mothers of the Elks.

ALBERT S. L. HOWES.

THE LONDON STAGE.

Stagnation in Theatres—Two Theosophic Dramas—A New Melodrama—Gawain's Notes.

(Special Correspondence of The Mirror.)

LONDON, July 22.

On this day, a sad one to many of us as the anniversary of my dear great-hearted old friend, Wilson Barrett, I regret to have to announce deep stagnation in all things theatrical, not to mention the variety part of professional circles. Last night Lewis Waller added the Imperial to the long list of closures, and to-night Martin Harvey will do ditto with regard to the Lyric. Wyndham's, with Mr. Hopkinson, is soon to follow suit, and the Covent Garden Opera finishes the present season next Wednesday. Even the music halls, the places which (as I have often pointed out) are the last to suffer from business depression, have been doing a most unroaring trade, from the biggest downward. In fact, one of the most important of West End variety palaces was on the brink of closure a few nights ago, but upon the management resolved to continue a while. In short, what with the weather and what with the enormous amount of competition of syndicates, semi-trusts and so forth, the show business here is in sore straits, I do assure you.

To make matters worse for the theatres and other places of entertainment, this blundering, blithering Government of ours has, all through its self-fancied extreme cleverness, just got itself into a crisis which must evidently result in a dissolution and a general election: two things which always wreck business, especially those businesses or professions concerned with the providing of luxuries such as playgoing.

But although business is at a standstill, yet we have had some little sensations during the week. Unhappily they were sensations based on trouble, for they included Mrs. Brown Potter's meeting of her creditors and showing that her debts, through running the Savoy, amount to nearly £1,900, and the meeting of the much dismasted shareholders of the Lyceum Theatre of Varieties, which, despite the presentation of some capital shows, has been a big financial failure since it opened last Christmas. Another sensation, of a still more painful kind, was a terrible accident which befel the lady who is announced as having been Charles Hawtrey's first wife. The poor woman fell over a high balcony at a swank West End hotel a few nights ago and now lies in a most precarious condition.

We have also had trouble with regard to the proposed increasing of the licensing restrictions now placed upon juvenile workers, especially on those children who have to work in theatres. Extremes have this week set in on both sides, for whereas the London County Council and certain smaller municipal bodies, wish to raise the age necessary for licensing (which is now fourteen years of age) many professionals and engagers of juvenile laborers in theatres, music halls and circuses seem anxious to do away with all licensing altogether. "Which is absurd," as our old friend Euclid says.

Something of a mild, not to say metaphysical, flutter has been caused by the semi-secret production at the Court Theatre of a couple of theosophical plays, *forsooth*. These were given in connection with the recent Esoteric Theosophical Congress in this city, a congress where-at the probably sincere but certainly crankish Mrs. Anne Besant, formerly a wild-eyed atheist, but now a somewhat wilder astral-body possessor, appeared. The aforesaid "plays" were full of the crankiness of this kind of mystic folk, and it was difficult to know what the authors concerned would be at. Still they seemed to impress theosophic believers with their plays. These were the Shrine of the Golden Hawk, by Florence Farr and O. Shakespeare (fancy a Shakespeare as a theosophist!) and The Shadowy Waters, by that Irish and introspective mystic bard, W. B. Yeats.

As a set off against all this dramatico-theosophic moonshine, we have had one new suburban melodrama. It was entitled What Women Suffer, and was the work of H. G. Brandon, and he gave us many horrors, including the flogging of the falsely accused and some time imprisoned here with a "cat o' nine tails." But the author made some amends for these gruesome incidents by the unconscious humor of some of his dialogue. For example, one of the romantic characters was made to say to his loving little wifey: "I will never leave you again, dear, and if I do, you shall go with me!"

Two important papers, namely, the *Daily News* and *The Standard* (a capital illustrated weekly), have just published short articles respectively applauding and upholding the *Reformer* for its recent three short articles (two by Mordred and one by Carados) condemning the American Theatrical Trust.

The aforesaid Charles Hawtrey has just settled to go to the Haymarket next year, instead of coming to America. Then Norman J. Norman has just bought the same time closed Strand Theatre, some say for a playhouse, others say for an electric tube railway station. Sir Henry Irving is likely to play a season in France ere long.

ENGAGEMENTS.

Johanna Howland (in private life Mrs. Arthur Stringer) has been engaged for The Ham Tree company.

Hamilton L. Brooks, for The Sign of the Four next season.

Clara Martin, by Madison Corey for the part of Little in Peggy from Paris.

Mignon Demarest, to sing the prima donna role, and Cort Robertson, for Lieutenant Hardy, by Madison Corey, for The Sultan of Sulu.

By Mittenthal Brothers for The House of Mystery: Homer Barton, H. Dehiman, Madeline Clark, J. V. Gilson, James Morrison, Edith Bowes, Nell Quinton, Gertrude Stanley, Eddie P. Bowes, Leon Leigh, Leon Williams, manager; Arthur Peacock, agent. For When the World Sleeps: Cameron Chapman, Arthur Peacock, W. A. Denney, Georgia Morris, Charles Guthrie, Thomas Norton, Louise Gilchrist, Greaville Isaacs, Arnold Alexander, Blanche Craig, Harry H. Haworth, manager; C. W. McClinton, agent.

By Aubrey Mittenhall for How Hearts Are Broken: George Mackay, Edwin Lester, Wade Rhine, May McKinley, Ethna Cawley, Willard, Thomas E. Gause, Eugene Edwards, Lillian Woodward, R. B. Mitchell, Albert Stevens, Elizabeth Barthume, F. Howard Lange, Walter Sanderson, Marie Dantes, J. E. Clifford, manager; Ernest Eastcott, agent.

Charles Goss has been specially engaged to play the part of Mr. Horace, the banker, in E. J. Carpentier's A Little Outcast.

Harold Houston, by Henry W. Savage for the new John Kendrick Bangs-Manuel Klein opera. The new work will have a production in October.

Harry Stone, by Mr. Savage for the role of Spillers in the new George Ade comedy, The Bad Samaritan, which will open its season in the Garden Theatre on Sept. 1.

Lois T. Davis, with the Calumet Stock company, South Chicago, for farces and comedies.

Arthur L. Verner, for the light comedy part with Nettie the Newsboy.

The following have been engaged by K. D. Price for the Waite Comedy company, under the personal direction of James R. Waite, for the comedy queen: Miss Dorner, Edith Marion Bryan, Fred Lytell, Louise Frayne, Frederick Hastings, Monte Montague, Robert Johnson, and Cal Hunsaker.

Franklin Woodruff, who last season successfully starred in John Ervine of the *Telephonists*, will this fall appear in Edith Ellis Baker's Western comedy drama, *Men of Broken Bow*.

William P. Burt and Mrs. Burt (Bertha Hartman) and little daughter (Baby Burt) have been engaged by Albert Le Velle for *Haunted Lives*.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Edyth Totten, secretary of the National Council, was welcomed by the New York Chapter at their Thursday tea and reported interesting facts about her recent visit to the annual meeting of the Actors' Church Union in London, held at the home of the Lord Bishop of Rochester. Miss Totten and Mrs. Spooner, president of the Brooklyn Chapter, spoke at this meeting in London upon the principles of the Alliance as illustrated in the work of the various American chapters, and congratulated the English organization upon the report of their year's work, and the success and promise, of which their annual report gave indication, in carrying out the excellent work of the Church and the Stage in which the organizations of both countries are now so happily engaged. She also reported that at the same meeting a letter was read from the Rev. Walter E. Bentley giving many interesting facts about the progress and the hopes of the Actors' Church Alliance of America.

At the tea served at the headquarters last Thursday Minerva Florence was the hostess, and among those present were: Maude Amanda Scott, of the Boston Chapter; Colonel Luke W. Finlay, of the Memphis Chapter; and from the New York Chapter, May Denison, Natalie Lawrence, Frances Florida, Marie Taylor, Mabel Wright, Mr. and Mrs. Harry Hadfield, John H. Costello, Caroline Harrison, Rev. F. J. Clayton, Mrs. Hudson Liston, Regina Well, and others. The programme included humorous and other recitations by Maude Amanda Scott, Caroline Morrison, and John H. Costello. Mr. Catlin, president of the Chapter, introduced Colonel Luke Finlay, representing the Local Council of the Memphis Chapter, who brought the greetings of the Alliance members of his city and spoke in hearty approval of the new movement in the Alliance, having in view the "Home Shelter" for the little children of the stage, eloquently pointing out the excellence of the proposed work in the interests of justice and humanity, and heartily commanding the undertaking to the generous support of the chapters in all sections of the country. Helen C. Leslie will be the hostess next week.

To Miss Bertha Livingston, whose faithful service on the Committee of Ways and Means is always gratefully borne in mind, the president was authorized to express the gratification of fellow members upon her recovery from her recent illness.

A message of sympathy to the Rev. Walter E. Bentley in his present illness was ordered to be sent, through Mr. Costello, parish assistant at the Church of the Ascension, Greenpoint, L. I.

Members of the National Council have been notified that, owing to the amount of business coming before the meeting of Friday, Aug. 4, the hour of assembling will be 3:15 p. m.

The next regular meeting of the Directors of the Chapter will be Wednesday, Aug. 2, at 4 p. m.

A GLANCE BACKWARD.

Ten years ago, on August 3, 1895, THE MIRROR had these among other notes:

The front page had a group of the principal members of the Stockwell Stock company at the Columbia Theatre, San Francisco, and shows Rose Coghlan, Maurice Barrymore, Henry E. Dixey, William G. Beach, and L. R. Stockwell.

Robert Downing will open his season at Washington, D. C., with a production of *Sardou's Helena*. Eugenie Blair is in the supporting company.

Georgia Caine will follow Della Fox in *Wang*. Bingie Fales will be in J. M. Hill's *The Capital*.

Gallagher and West and W. B. Watson will be joint stars in O'Hooligan's *Masquerade*.

Lansing Rowan has closed with the Kemper stock in Kansas City and goes as lead with the Frawley stock.

Selma Fetter Royle goes with Edwin Milton Royle's Mexico.

Adelaide Fitz-Allan will support Clara Morris; Charles F. Jerome is engaged for Delmonico's at Six.

Katherine Rober is playing in London.

Eugene O'Rourke will open the Fourteenth Street Theatre Aug. 19 with The Wicklow Postman.

Emily Bancker will open at the National Theatre, Washington, Sept. 2, in *Our Flat*.

De Wolf Hopper will appear in Dr. Syntax in August at the theatre at Manhattan Beach.

Laura Burt is in Newport; Etta Reed at Ravenna, O.; George Lederer at West Baden, Ind.; Wright Huntington at Lake Bashaw, Conn.; Mr. and Mrs. George H. Primrose are guests of Billy West at Willow Camp, Cayuga Lake; Chauncey Olcott is visiting his mother in Buffalo; the Southerners Price company at Berkeley Springs, W. Va.; Mr. and Mrs. William N. Griffith and E. R. Mawson at Cape May.

William H. Pascoe will go with James O'Neill, Thomas A. Coleman with Mr. and Mrs. Taber, Marguerite May with Superba, Fanny Gillette with Frederick Warde, Barry O'Neil with Bailey Avery for Lillian Walcott. J. Edwin Leonard with The White Squadron, Robert T. Haines with Walker Whiteside, Alice Chandler with the Boston stock, Thomas J. Keogh and Lizzie Montgomery with Hopkins' Theatre company, Agnes Ardeck with *A Fool for Luck*, Hattie Haines with Fred Noss in The Kodak company, Bijou Fernandez with Sol Smith Russell, Lottie Alter with Joseph Jefferson, Frank Lander and Willard Lee with Bonnie Scotland, Frederick Bachus with Edward Harrigan, Ida Jeffreys

OLD ENGLISH THEATRES.

BY CECILY ACCOUNTS OF BRITISH AMUSEMENTS
IN THE SIXTEEN CENTURY.

11

With the creation of better equipped and more comfortable theatres shortly after the Restoration a great change came over playhouse economics. Two vital alterations tended to dissipate the savagery and tumult that had long reigned in the popular parts of the house. The provision of scenery and stage mechanism necessitated an advance on the old scale of prices; and the pit, once the habitat of rag, tag and bob-tail, actually became the rendezvous of the gallants of the town. The latter change was largely due to the introduction of roomy benches, an innovation that France was slow in following.

A few years previous to the Restoration a wonderful metamorphosis had taken place in the disposition and arrangement of the Continental playhouses. With the sudden rage for opera in Venice and other parts of Italy, architects came to pay more attention to the science of theatre-building, and the most brilliant artificers of the day proceeded to make a study of stage mechanics. From being mere lumbering framework solidly built up, scenery under the master touch of geniuses like Giacomo Torelli and the Viganaris came to be changed visually in the twinkling of an eye. Torelli, who was looked upon by the Venetian populace as the possessor of supernatural powers, carried his scenic knowledge into France and imparted his secrets there some few years before Charles II came to his own. As a scenery began to be used in England in the public theatres in 1661 the student of by-gone stage conditions is naturally anxious to learn how the primitive English mounting compared with the reigning Continental systems. One finds one's curiosity on that score gratified by the observations of a distinguished visitor, a well-traveled man whose knowledge of mechanics qualified him to speak with some authority on the subject. It is with a sigh of relief that one finds that England at the outset of the great modern scenic movement had no reason to feel her inferiority to France and Italy.

At the age of fifty-two, Balthasar de Moncoys of Lyons accompanied the Duc de Chevreuse on his travels through England, Holland, Germany and Italy, and in May, 1663, reached London. Three years later the result of his varied observations was given to the world in his "Journal des Voyages." Performances in those days began at three o'clock in the afternoon, and Moncoys records that after dinner on May 22d, 1663, the Duke and he repaired to the newly opened Theatre Royal in Drury Lane and sat in the King's box. For reasons that will afterward become apparent in discussing the reflections of Sarbières, I quote his opinions in the original. "Le Théâtre est le plus propre et le plus beau que j'aye jamais vu, tout tapissé par le bas de bretelle verte; aussi bien que toutes les loges qui en sont tapissées avec des bandes de soie doré. Tous les bancs du partiote ont toutes les personnes de condition se mettent aussi, sont rangés en amphithéâtre, les uns plus hauts que les autres. Les changements de Théâtre et les machines sont fort ingénierement inventés et exécutées." Of a subsequent visit to Davenant's theatre in Lincoln's Inn Fields Moncoys records on June 5th: "L'après-dîne je fus à la comédie du Duc d'York où les changements de scène me plurent beaucoup, mais non la froideur des actions et du parler tant des hommes que des femmes dans les puissans mouvements de colère et de crainte." It may be that the English style of acting generally did not appeal to the writer, but it is singular that he should have reserved his strictures for the Duke's company, then considered much the superior, and which numbered in its ranks the great Betterton and his wife, not to speak of Harris, Sandford and the Nokeses.

Sarbières, who visited England much about the same time as Balthasar de Moncoys, but apparently resorted to no theatre save the new house in Drury Lane, published his experiences in Paris in 1664. Forty-five years later the book was very imperfectly translated into English by some hack whose work shows a very ill-acquaintance with Continental observances. Any allusions in the original not comprehensible to his intelligence are diplomatically omitted. For this reason the student must be warned against seeking to obtain an insight into Sarbières' impressions of the English theatre through this sophisticated medium. At p. 60 the translator makes him say: "The playhouse is much more diverting and commodious; the best places are in the pit, where men and women promiscuously sit, everybody with their company. The stage is very handsome, being covered with green cloth, and the scenes often change, and you are regaled with new perspectives. The masque with which you are entertained diverts your time till the play begins, and people choose to go in betimes to hear it."

By comparing the sentence whose beginning I have underlined with the original, one finds not only an omission of importance, but a mis-translation. Sarbières says: "Le Théâtre est fort beau, convert d'un tapis vert, et en scène y est toute libre, avec beaucoup de changements, et des perspectives."

The allusion to the stage being completely unhampered draws attention to the fact that the English theatre, unlike the French, was enjoying temporary freedom from foppish stage-loungers. Moreover, on reading the sentence carefully it will become apparent that it was the auditorium and not the boards that were covered with green cloth. Moncoys' account (particularly in the use of the word *tapisse*) confirms this. The translator was evidently unaware that the Drury Lane of half a century previous had green hangings around the lower part of the house, and presumed Sarbières was referring to the green cloth usually put down on the stage during the performance of tragedies. This latter custom, by the way, lasted down to the middle of the nineteenth century, but we know not exactly when it originated. Sarbières' allusions to the attractiveness of the preliminary orchestral selections are elucidated by Magalotti, who visited England in the train of the Duke of Florence in 1669 and whose "Travels" were published in London in 1821. "Before the comedy begins," he says, "that the audience may not be tired with waiting, the most delightful symphonies are played; on which account many persons come early to enjoy this agreeable amusement." This explanation is in reality only a half-truth. In Restoration times seats could not be booked in advance, and the custom of sending servants to retain them until the arrival of their masters did not come into vogue until about 1680. At the first run of a new play the doors were opened hours in advance, and the elaborate preliminary music seems to have been the outcome of the early assembling on the part of the

audience. It was more with the object of obtaining a good seat in the pit than of hearing fine music that the gallant went to the playhouse betimes.

That persistent globe-trotter, Chappusseau, paid several visits to Great Britain and commented upon the characteristics of the English playhouse in two of his works. Basing his first account seemingly on certain experiences garnered in 1664, he writes in "Europe Vivante" (Geneva, 1667): "There are in London three troupes of excellent comedians; the Royal troupe which performs every day for the public and usually after supper on Thursdays at Whitehall; the Duke's in Lincoln's Inn Fields, notable for stage machinery equaling that of Italy; a third in Drury Lane, well patronized. Another troupe is maintained at Norwich, one of the fine cities of the kingdom and the resort of all the nobility, without speaking of the rural companies where the comedians spend their novitiate. I must add that the three London houses are furnished with very well-shaped actors, and particularly with handsome women: that these theatres are superb as regards stage scenery and transformations; that the music is excellent, and the dancing magnificent; that they have no fewer than twelve fiddles each for the preludes and inter-acts; that it would be a crime to use anything but wax to illuminate the theatre, or to fill the chandeliers in such a manner as to offend the spectators' nostrils; and, finally, though they play every day, their houses are always full, and a hundred coaches block the thoroughfares. Nothing like this can be found in Scotland or in Ireland, at least nothing approaching it."

The excellences for which the English playhouses were commended were, of course, precisely those conspicuous in Paris, where the orchestra, for example, could only boast half a dozen violins. Chappusseau returned to the subject in his work "Le Théâtre Français" published in Paris in 1674. The English, we are told, are very good comedians for their race, and they possess fine theatres and magnificent dresses. Their poets follow no rules. When the tragic king comes on the stage he is preceded by functionaries who cry "Room, Room," which is plausible and natural. They also fill the stage with mute supernumeraries, satisfying the eye but creating embarrassment. While at London six years previously he saw two very fine companies, the King's and the Duke's, and saw two plays, *Mustapha* and *The Indian Emperor*. The native of a country where murders were never shown in tragedy and where violent action would have aroused laughter, he was much exercised in his mind by the scene in the former play where *Mustapha* defends himself vigorously against the mutineers who come to strangle him.

In his "Lettres sur les Anglais," written in 1694-5, but not published until 1725, Murault indulges in some trenchant criticism leveled with grave impartiality at the theatres of France and England. On the London stage he found the costumes as magnificent as they were inaccurate. Keeping step with their French brethren in the matter of anachronism, the English players thought nothing of dressing Hannibal in a long, powdered wig covered by a helmet, with ribbons on his coat of mail and fringed gloves on his hands. Of a surety Murault, piping as was his note, was the Luther of the modern archaeological movement.

When Mission visited London toward the close of the seventeenth century the French playhouses had not yet vouchsafed to the pit the comfort of a seat. Consequently, in his "Mémoires et Observations" (1698) he carefully notes that "The pit in London is disposed like an amphitheatre and filled with benches without backs and covered with green cloth. Men of quality, particularly young men, a few honest and respectable ladies and many wenches seeking their fortune sit there commingled, talking, playing, jesting, listening or mayhap inattentive. Farther off, against the wall and opposite the stage, rises another amphitheatre occupied by persons of the highest rank, mostly women. The comonality sit above in two rows of galleries, of which the uppermost contains the roughest mutineers."

In view of the mistranslation of Sarbières, already dealt with, Mission's allusion thirty years later to the fact that the benches of the pit were covered with green cloth is worthy of note.

Strange to say, the only visitor out of the lot who refers to Shakespeare was Murault!

W. J. LAWRENCE.

CHANNING POLLOCK'S NEW PLAY.

Channing Pollock's dramatization of Miriam Michelson's novel, "In the Bishop's Carriage," was presented for the first time on any stage at Parsons' Theatre, Hartford, Conn., last night (July 31) by the Hunter and Bradford Players. Mr. Pollock has made many digressions from the text of the novel, adding several characters which do not appear in the story, and giving to it a different denouement. The central character is, of course, Nance Olden, formerly thief and later a vaudeville performer.

The play opens just after Nance has robbed Edward Ramsay, a tiper broker, at the Grand Central Station, and has made her escape in the Bishop's carriage. The Bishop takes her to the Ramsay home, where she finds Tom Dorgan, a fellow thief, installed as a servant, and ready to pick up any little thing that may be convenient. Mr. Latimer, not an invalid in the play, but an up-to-date young man, with a penchant for criminology, sees through Nance and Dorgan, and compels them to disgorge, but allows them to go free. In the second act Nance and Tom are caught robbing Latimer's apartment. This time Latimer turns the man over to the police, but again permits the girl to go free. He gets her a position as a vaudeville actress, and she gives up her old life. Dorgan, escaped from prison, visits the girl in her dressing room, and she is saved from his brutality by the timely arrival of Latimer. In the last act Nance and Latimer find their love for each other, and the play ends with a marriage in sight.

The play will be sent on the road by Litchfield and Co. The cast follows:

Mr. Latimer	John Westley
Bishop Van Waggoner	John Findlay
Edward Ramsay	Clarence Handasyde
Fred Obermiller	Burke Clark
Tom Dorgan	Edmund Bross
Burnett	Arthur Hoyt
Mrs. Nance	Ida Lewis
Nance Olden	Marion Lorne
Grace Fielding	Blanche Chapman
Mag Monahan	Maurice Wood
	Helen Ware
	Julia Dean

PERLEY BECOMES AN INDEPENDENT.

Frank L. Perley has withdrawn his business from Klaw and Erlanger, and will hereafter book through the Shuberts, joining the alliance of the Shuberts, Harrison Grey Fiske, and David Belasco. Mr. Perley will be largely interested with the Shuberts in their enterprise, and will add five companies to those already touring under his management. He has taken this action because of the difficulty he has experienced in getting suitable time for his attractions, and expects that the new management will leave him less restricted in his operations.

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The play was Jim the Westerner, a conventional comedy-drama, written by Edward E. Rose many years ago. It was seen in New York for one performance only at the Thalia Theatre, on Saturday evening, July 12, 1890, with the author in the character part of Simon Deana. Since that time it has been done by road companies, and finally last week was accorded the distinction of a good performance by Mr. Proctor's Stock company, which, like the brook, goes on uninterruptedly, in spite of weather conditions that make the atroging and acting equally trying.

The story deals with the adventures of James Errol from Nevada, who comes to New York, has a misunderstanding with some

AT THE THEATRES

Proctor's Fifty-eighth Street—The Belle of Richmond.

Comedy-drama in four acts, by Sydney R. Toller. Produced July 24.

Gerald Gordon	James Durkin
William Osmond	William Norton
Judge Mason	George Howell
Colonel Lee	Robert Rogers
Charles Lee	George S. Christie
Silas Smart	Charles Arthur
Green	Wilton Taylor
Mose	Charles Abbot
Nellie Mason	Grace Reeks
Rosiland Mason	Ethel Conroy
Winifred Mason	Daisy Lovering
Aunt Betty	Louise Mackintosh

The special police force at Proctor's did not have to be increased to restrain the enthusiasm of the audiences at the first New York hearing of the woes of *The Belle of Richmond*. They were quite able to restrain themselves. The reasons were numerous, one of the principal ones being that the words of most of the play could not be heard and the audience did not clearly understand what it was all about. There was little of importance to hear, apparently, and the construction of the play was flimsy. The story was trite, with no real suspense or true heart interest.

It seems that the leading man sent the leading lady, who possessed a substantial figure and fortune, some red roses on the evening of her maidenly debut into society. The villain mixed them up and told her that the girl she loved was going to be married to a girl "up North." She took the villain's word for it and accepted him as a substitute as the curtain fell on the first act.

A former partner in villainy comes and demands a few thousand from the lady's new fiance. He hasn't the sum with him, but, under threats, agrees to rob the bank of which he is cashier and her father is overlord. This is done by substituting false books and throwing the blame on a minor character, making one of the play's many weaknesses. The judge allows the unfortunate, who is falsely accused, to be arrested while visiting a pretty daughter of the judge, but the hero lawyer agrees to take the case of the wronged youth, thus making an unemotional end to the unemotional second act.

The third act is in the counting-room of the bank. The hero is told of the past of the two villains and makes a "curtain" by taking the ledger under his legal wing and starting for the door. This was an all-man act and suffered in consequence, for the women of this company seem the more conscientious and thorough in their work.

In the last act the minor characters become engaged, the parents are reconciled by an old family servant, and the *Belle of Richmond* becomes disengaged and transfers her too easily won life to the young lawyer who tucked the bank-book under his arm.

Charles Abbe deserves especial credit for good character work as Mose, the old family servant. His dialect was effective and he played with moderation and art. He had the best moment of the play when he rejoined the hands of the old Colonel and Judge after their estrangement and was so sincere he won the tribute of tears. Wilton Taylor had strong moments, but frequently fell into the prevailing inaudibility. Charles Arthur gives many indications of future worth as a leading man. George S. Christie was manly and creditably direct. William Norton was an effective villain at times. It is to be hoped that his absurd way of delivering asides is the fault of the author and stage-manager. James Durkin had a few good moments when he used his fine voice well enough to be heard. Grace Reeks had the Southern beauty and womanly charm, but often forgot her dialect without making the slight loss noticeable. Louise Mackintosh did something with nothing and Ethel Conroy was pretty, but Daisy Lovering won all hearts in a part that would have been unnoticed if played by a lesser artist. She can always be depended upon to make the most of anything given her and to play it with feminine sweetness and piquant gayety.

125th Street—The Westerner.

Comedy-drama in four acts by Edward E. Rose. Produced July 24.

James Errol	G. Alanson Lessey
Mathew Lawton	H. Dudley Hawley
Simon Deana	James E. Wilson
Andrew Burke	Samuel Hartman
Charles Reid	Robert L. Hill
Martin Ferris	Walter Law
Mary Lawton	Bessie Morgan
Mrs. Simon Deana	Mathilde Deshon
Jessie Deans	Grace Scott

The people of Harlem are evidently bound to enjoy themselves at any cost. On one of the warmest afternoons of last week a Missourian representative at Proctor's 125th Street house inspected a play which, while not exactly new, had never been properly presented in New York before. He found a good-sized audience, made up for the most part of women in shirt waists, with a sprinkling of men, who seemed entirely out of place in this almost Adamless Eden. Resident Manager John T. Fynes, in order to make his patrons as comfortable as possible, had thrown open the numerous fire-exits, and it did not seem to make the least difference to the spectators that the bright Summer sun streamed in and destroyed the illusion of their surroundings to a great extent. Through the doors on the west side came the sounds made by the starting and stopping of frequent trains on Park Avenue, and on the East side one's ears were bothered by the sound of the different gongs ringing in fire alarms in the engine house next door. These distractions must have been particularly trying on the players, but they went at their task bravely, and were comforted by the close attention of the happy people in front, who seemed to have checked their cares with the box-office man when they bought their tickets. The Harlem women are not stingy with their applause, either, and curtain-calls were the rule, although hand-clapping was an exertion that encouraged perspiration to an alarming extent.

The play was Jim the Westerner, a conventional comedy-drama, written by Edward E. Rose many years ago. It was seen in New York for one performance only at the Thalia Theatre, on Saturday evening, July 12, 1890, with the author in the character part of Simon Deana. Since that time it has been done by road companies, and finally last week was accorded the distinction of a good performance by Mr. Proctor's Stock company, which, like the brook, goes on uninterruptedly, in spite of weather conditions that make the atroging and acting equally trying.

The story deals with the adventures of James Errol from Nevada, who comes to New York, has a misunderstanding with some

MELBOURNE MACDOULL.



Photo by Baker, Columbus, O.
Melbourne MacDowell will continue at the Odeon Theatre, St. Louis, through September, and then begin his road tour in his repertoire of Antony and Cleopatra, La Tosca, Glimonda, Empress Theodora, Fedora, The Resurrection, and Virginia. During his engagement at St. Louis this summer he has met with the greatest success and has received praise from every source.

of his friends, goes through various vicissitudes, and finally emerges triumphant, winning the girl of his heart and with a bright future before him. Matthew Lawton, a wealthy New Yorker, is heavily interested in a mine, and Andrew Burke, the villain, arranges matters so that a false report concerning the mine reaches Lawton, who imagines he is ruined. Jim arrives at Lawton's office in time to save him, and with the assistance of Martin Ferris, a bluff, big-hearted man from the West, exposes Burke in his true colors. Jim is rewarded for his cleverness, and in the distance we can hear the joy-bells ringing for Jim and Mary Lawton. G. Alanson Lessey was Jim, and he played without exaggerating the heroic points of the character. The bosoms under the shirt-waists heaved perceptibly when he made his first entrance, and he was given "the glad hand" most emphatically. Sol Aiken had most of the comedy in the part of Simon Deana and scored a genuine hit. Excellent work was done by Walter Law as Martin Ferris, and Harold Hartnell shone as the polished villain. James E. Wilson as Lawton, H. Dudley Hawley as a scapegoat, Beatrice Morgan as Mary Lawton, Mathilde Deshon as Jessie Deans, and Robert L. Hill as Charley Reed, all helped the Harlemites to pass a pleasant afternoon.

At Other Playhouses.

THIRD AVENUE.—The season opened at the Third Avenue Theatre Saturday night, July 29, with *The Conv*

MORE SHUBERT THEATRES.

During the week the Shuberts have added two more theatres to their list, making twenty-three in all. The newest are the Lyceum in Baltimore and the Lyceum in Buffalo. The Baltimore house was formerly the home of the Albaugh Stock company. The Buffalo Lyceum has not been considered a first-class house, but it will undergo extensive alterations before the opening in October.

Plans have been made whereby the Shuberts will build a new theatre in Cincinnati and another in Kansas City. Work upon both houses is to begin as soon as contracts are let, and will be pushed as rapidly as possible. It is expected that they will be completed so as to open next season.

ARNOLD DALY RETURNS.

Arnold Daly returned on Saturday evening on the steamer *Celtic* from his European vacation, a large portion of which was spent at the home of Bernard Shaw. Mr. Daly while abroad completed plans for this entire season. Opening at the Garrick on Sept. 11, he will remain at that playhouse until Spring, producing two new Bernard Shaw plays, reviving four others by the same author, and bringing forward either a Shakespearean or an Ibsen play or reviving a Greek drama. Miss Chrystal Herne has been engaged as his leading woman. The plays produced will be *Candida*, *The Man of Destiny*, *How He Lied to Her Husband*, *You Never Can Tell*, the new *John Bull's Other Island*, which will begin on Oct. 16, and *Mrs. Warren's Profession*, in March.

CHARLES RICHMAN JOINS PROCTOR.

Charles Richman was engaged last week as leading man for the Fifth Avenue Theatre stock company, which already includes Amelia Bingham and Gertrude Coghlan. The season will open Sept. 4 with *The Wistful Mrs. Johnson*. The repertoire for the first three months has already been selected, and includes at least three new plays. Paul M. Potter and George H. Broadhurst had finished plays for Miss Bingham before she signed with the Proctor company, and these will probably be done during the season. Franklin Fyles has also written a new comedy-drama that will be presented by this company.

CUES.

Irving Brooks, who was principal comedian with the opera company at Pleasure Bay, N. J., was the guest of Wally Patten, of the Patten Line, and Phil Daly during his sojourn at that resort.

Paul Gilmore will continue his summer vacation at Allentown, N. J., until rehearsals of Captain Debonnaire commence.

J. L. Barnett, manager of the Troy (Ohio) Opera House, and C. C. Sank, business-manager of May's Opera House, Piqua, Ohio, were visiting traveling managers' offices last week in the interest of their respective theatres.

Hardee Kirkland is convalescing from his attack of appendicitis, and wishes to thank his many friends for their kindnesses. He expects to be about again in about two weeks.

Mr. and Mrs. Raymond Wolf are spending two weeks in Canada fishing. Mrs. Wolf is a great lover of this sport and has a full equipment for fresh and salt water fishing.

Grace Hopkins has returned from San Francisco, where she has been leading woman at the Central Theatre, having resigned to originate the lead in *Her Wedding Day*, which will be produced this month.

Fantans took an outing Sunday, going to New Corp, Staten Island, and every member of the company was there. The feature of the afternoon was a tug-of-war between two teams of ten chorus girls each. Most members of the company were able to appear last night.

Thomas J. Brady is spending the summer at his cottage, "The Rest," Atlantic City, N. J., until July 31, when he will return to New York to produce Ollie Mack and Joseph Spear's new musical comedy, *Around the Town*, also a new farce-comedy for Ed R. Salter. Among his guests the past week were Kathryn Kirchner, Madeline Parrish, Josephine Westcott, Nellie Palmer, Florence Wilson, Joseph Mitchell, and Billy Hart.

Sol Manheimer, a member of the Shubert Brothers' executive staff, fell down a flight of stone steps at 219 West Forty-third street Saturday, fracturing his right knee cap and receiving other painful injuries. Mr. Manheimer had been in the house, which is the property of the Shubert Brothers, collecting rents, and as he started down the steps his heel caught on the top step and he fell headlong. He was removed to his home, 288 West Ninety-second street, where the fracture was reduced by Dr. Sol Leiser.

Amanda Wellington, who has signed with the Virginian company, is spending four weeks at Atlantic Highlands.

Rowland and Clifford will star James Kyrie MacCurdy in an elaborate production of *The Old Clothes Man* this season. The tour will begin in September. A strong supporting company has been engaged, including Kate Woods Fliske.

Frank M. Miller and Mrs. Miller (Marie Elmer) have signed with Charles Yale's Devil's Auction company. Mr. Miller is at present musical director of Woodlyne Park, Camden, N. J. Mrs. Miller has just returned from Canada, where she has been visiting her mother.

Miss Lulu Glaser, who is now rehearsing her new opera, *Miss Dolly Dollars*, at the Kaickerbocker, has taken apartments for the summer at the Hotel Astor.

Several members of William Collier's Dictator company arrived from Europe Wednesday last.

Mrs. Sherman, once Mrs. Charles Fisher, wife of Charles Fisher, of Daly's company, has been visiting her friends in town. She is now a resident of Chicago.

Vaughn Glaser, who has been spending a few weeks at Muldoon's training farm, will spend some little time in Asheville, N. C., before opening with his company at Cleveland, O.

T. Daniel Frawley's company has returned to town. The season closed two weeks earlier than expected.

A daughter was born to Mr. and Mrs. Augustin Glimaine at Williamsport, Pa., on July 28.

C. Garvin Glimaine, who is summering at Cape May, N. J., has charge of the entertainment at the Stockton Hotel.

The Rev. Walter E. Bentley has been stricken with typhoid fever, and is now very ill at his residence in Brooklyn.

NEW THEATRES AND IMPROVEMENTS.

The Vermont Theatre Building Company's articles of incorporation have been filed at the office of the Secretary of State of Vermont, for the purpose of purchasing land and erecting and operating a theatre and office building in the city of Barre. The local incorporators of the new company are Thomas H. Cave, Jr., Fred H. Andrus, Richard Hoar, Elwin L. Scott, Homer D. Camp, William Lapoint, and C. O. Averill. The capital stock of the company is \$20,000. Work on the building will commence within a few days. The lot selected for the site is one of the finest in the city and will enable the promoters to erect a suitable building and one that will be a credit to the city. The theatre will be on the ground floor, with a dance hall and offices and stores as a part of the building. For the first time this city will have an opportunity to witness the best stars and plays.

Citizens of Fond du Lac, Wis., have accepted the offer of P. R. Haber and H. R. Potter, managers of the Crescent, to provide \$30,000 toward the erection of a new theatre, if the public subscribes \$10,000 for the same purpose, by buying 1,000 opening night tickets at \$10 each. A committee was appointed at a meeting of citizens held July 26, and the work of getting subscribers is being energetically pushed.

AT THE LEAGUE.

Ross Rand arranged and gracefully presided over the programme at the Professional Woman's League yesterday afternoon. The opening number was a recitation by Mrs. W. G. Jones, "The Two Glasses," by Eliza Wheeler Wilcox, given with that dramatic strength and tender sympathy of which this venerable actress is always capable. For an encore she read "The Stirrup Cup," by John Hay. Mr. Jones gave two pantomimes that were translated by his daughter, "The Dagger and the Soulboy" from Macbeth, and "A Visit to the Dentist." His work showed cleverness and intelligence. "Aunt Louisa" Eldridge was called upon and graciously responded with "The Scene in the Sleeping Car" and a poem written by John Hay. Harry Coote sang "Cupid Has Found My Heart" and "Madelaine." Mr. Coote uses skillfully a voice of rarely beautiful quality and brilliancy. Mrs. Scott Payne was the accompanist. Miss Rand then introduced Mrs. E. L. Fernandez, recently returned from abroad, who said in part that the American invasion of London was made years ago by Augustin Daly; that Willie Collier was the lion of the English public; that Maxine Elliott had been feted and entertained extensively by royalty; that we had a lot to learn over here, and the main thing was not to be in a hurry; that the League ought to be heard of more and ought to do something big. The old people should take a back seat and let the youthful enthusiasm in the club manage affairs. This remark brought forth a vigorous protest and a discussion followed. The closing number of the afternoon was "Non e Ver," sympathetically rendered by Harry Coote.

CECELIA LOFTUS HAS NEW MANAGER.

Cecilia Loftus has signed a contract with Charles Frohman, by the terms of which she is to play under his management, beginning Dec. 1. The agreement is for six months, and Miss Loftus is not to know the name of the play or the nature of the part she is to enact until rehearsals begin, it is said. The manager has declined to give any hint as to the nature of the play in which Miss Loftus is to appear, and threatens to keep the matter shrouded in mystery. Until Dec. 1 Miss Loftus is at liberty to appear in any production that pleases her, or to accept engagements in vaudeville.

THE STOCK COMPANIES.

Maude Fealy opened as leading woman with Bellows' stock company at Ellitch's Gardens, Denver, on July 17, in *Mice and Men* and received unqualified praise from every one in the city, where she is first favorite of theatre-goers.

Franklyn Munnell, leading man of the Empire stock company of Providence, R. I., closed his engagement July 29 in order to begin rehearsals July 31 for a New York production which opens August 19.

Ethel Clifton has returned to New York after having filled a year's engagement as leading woman of the Belasco stock company at San Francisco.

Franklin Ritchie has been engaged for the National Theatre stock company in Rochester for the balance of the season, opening in *The Taming of the Shrew*.

Florence Gerald closed July 16 a special engagement of four weeks with the Majestic Theatre stock of San Francisco and will return to New York. She was the guest of Prof. W. D. Armen of the University of California, on the occasion of the reception tendered to Secretary Taft and the Congressional party July 7, by the faculty of the university.

Harry E. McKee, comedian with Ferri's stock company at Omaha, has become such a favorite by his versatile work that he has been engaged by Burgess and Woodward for the Burwood stock that opens in the new theatre August 28. The company will open in Kansas City one week prior to opening their new home in Omaha.

John Cumberland has been re-engaged as comedian with the Malcolm Williams stock company, which last week completed a successful Spring and Summer season at the Franklin Square Theatre, Worcester, Mass.

Gertrude Coghlan has been engaged for the Ingenuity parts in Proctor's Fifth Avenue stock company.

Henry C. Mortimer, leading man with the Davis-Livingstone stock company at the Lafayette Theatre, Detroit, resigned from that organization last week and returned to New York to complete his arrangements for next season.

Florence Gerard has returned to New York from a fourteen weeks' special engagement with stock companies in San Francisco.

Edwin H. Curtis has closed his season of six weeks with the Paxton Stock company in Harrisburg and signed again with the Spooner Stock company in Brooklyn for his sixth season with them as principal character comedian.

NOTES OF OPENINGS.

Joseph Murphy returned to New York from Long Branch the past week to begin rehearsals. His season commences September 4 in Portland, Maine. The tour has been booked solid for forty weeks by his business manager, George Kenny.

The Gambler, under the direction of Mitchell Brothers, opens its season at Blaney's Theatre, Newark, Aug. 5. A carload of scenery and new electrical effects will be used, including a snowstorm, with a horse and cutter.

Why Girls Leave Home will open in Reading, Pa., September 1.

Dale Devereaux has been engaged to originate the roles of Aaron and King Agrippa in the forthcoming production of the biblical play, *Saul of Tarsus*, opening near Chicago. The production is to be under the management of Frank E. Field and the personal direction of the author, Henry Thorn Ham. The fifteen sets of scenery are now being built in Pittsburgh, Ill.

Robert Sherman's My Friend From Arkansas company opened their eighth season July 17 with a stronger company than ever. They are booked solid through the Middle West and Southern states.

Aylesworth's Hooligan's Troubles company opens July 31 in South Haven, Mich.

Roselle Knott will commence the season August 28 in Kane, Shipman and Colvin's When Knighthood Was in Flower with entirely new paraphernalia and with a supporting company, including Anna A. Day, Ogden Stevens, Sadie Travers, Lillian Hayne, Wedgewood Norwell, Claire Colwell, Edward Dillon, Maud Morton and Egbert R. Durand. There are in the company six or seven among those who supported Miss Knott so successfully two years ago. The company is booked from New York through to the Pacific Coast under the management of M. W. Hanley, who engineered Edward Harrigan in his long train of successes at the Harrigan Theatre and later handled Robert Mantell, and who is one of the best known managers in the country.

The Shepherd King rehearsals are called at Parsons' Theatre, in Hartford, Conn., Aug. 14.

Edna Aug has signed a ten years' contract with Aubrey Mittenthal, who will star her in musical productions. The coming season she will be seen in *A Four Leaf Clover* by Martha Morton, music by A. Baldwin Sloane. Her season will open on Oct. 2, in New Haven, and after a five weeks' tour on the road she will be seen on Broadway for a run. Maude Grainger and Eduoard Durand are under contract for the production, which Mr. Mittenthal says will be as near perfect as a liberal expenditure of money can make it.

The Grand Opera House will reopen for the season on Saturday evening, Aug. 19, with Henry W. Savage's Woodland.

The Gillie Theatre, Kansas City, opened the season Sunday night with Nettie the Newagirl.

PRESS COMMENT.

Frohman-The Trust-The Power of the Dramatist.
London Referee.

So long as Charles Frohman "is the commanding figure in England," said the *St. James Gazette* the other day, "there will be but little need to worry." I confess I do not find the reflection so comforting as it is to the unsophisticated writer of these words. I have no prejudice against American managers, or American actors or American dramatists. Let them all come. Only I do not want to see Mr. Charles Frohman, or any other American, or any American combination either, the "commanding figure in England." I want the English theatre for the English. Let me say frankly that I have heard nothing but high praise of Mr. Frohman from English actors and English dramatists and others who have had business relations or friendly intercourse with him; but the stubborn fact remains that Charles Frohman, who is a still more "commanding figure" in America than he is in this country, is a member of that combination which has given the Americans more than a "little need to worry." The complacent paragraphist who finds "little need to worry" so long as Mr. Frohman is in command offers but a lame excuse for Mr. Frohman's connection with the Trust when he says that he is "almost exclusively engaged in the artistic part of the combination." This is too ingenious. I like, too, the qualification "almost." It seems to me that it is with this combination, as it is with the woolen combinations I wear next my skin, that the body and legs are part of the same thing and inseparable one from the other. I might as well say that my combinations were "almost exclusively" pants.

If Mr. Frohman is "almost exclusively" concerned for art, he is quite free to dissociate himself from the Trust. He is strong enough to do so; and in doing so would be making a greater position for himself and doing the greatest service to the stage. As things go, I presume that his concern for art does not prevent him from benefiting just as much as anybody else from the operations of the Trust. Does he stand in with the Trust, or does he stand out? That is a plain question to which Mr. Frohman can give us a plain answer. Or are we to believe that he approves of the methods of the Trust in America and disconcerns them in this country? Like Brutus in the play, "I pause for a reply." The repudiation made in his behalf, for that is what it amounts to, is presumably not made without Mr. Frohman's authority, and it shows at least that he is not proud of his connection with the Trust. Let that be counted to him for righteousness. I have not the faintest doubt that the "commanding figure" of Mr. Frohman inspires the writer of this curiously infelicitous phrase with admiration, genuine and sincere, though discreet, but the English stage for the American manager is a cry which I, for one, do not wish to see taken up with fervor by the British press. Not that he has any particular fear on that account. Individual enterprise, perhaps, should be welcomed from whatever quarter it comes, and, having got his foot into London, I hope Mr. Frohman may keep it there. But we do not want the Trust to get here "with both feet," as they say in America, and to stamp upon the interests of the theatre in this country as it has stamped upon the interests of the theatre in the United States.

Assuming, only for the sake of argument, that the Trust bought up all, or nearly all, the theatres and the actors in this country, as it has done in America, there is yet a stand, and one last stand, to be made against it. The dramatists have it in their own hands to defeat the Trust. The members of the Trust, who are very shrewd upon all points of business, have probably realized that, and they have, to a certain extent, provided against it, so far as they possibly can. They know, as well as I know, that if the dramatists combined they would have more power than the Trust with all its millions. Well, why should not the dramatists of England and America combine? Why should they not form themselves into a society for the protection not only of their own interests, but of the interests of the theatre, of the interests of the actors, and of the interests of the public? Certain popular dramatists, as I happen to know, are attached to the Trust by long contracts, and they would naturally be prevented from joining a dramatic authors' society—such a society as exists in France for the benefit of dramatic authors and of dramatic art. As the Trust snaps up an actor when once his reputation is established, and not before, so it deals with dramatists. Once a dramatist has made a mark the Trust practically buys him up; that is to say, it makes him an offer outright for all his work to come. That is part of the infernal system. Some dramatists of established reputation in this country are, I believe, the Trust's men, and they would be prevented by their contracts—which are not everlasting—from joining a dramatic authors' society at the outset. But if they were obliged to stand out, would others come in? That is the question.

It is a question which involves the interests of the drama as well as the interests of the dramatist and the interests of the public, too. In this country the stage—as I am prepared to prove when occasion arises—has suffered not a little from the autocracy of the actor-manager; but better far the actor-manager than the purely solid Trust, which has practically quashed the actor-manager and the independent manager in America. It is now, let us hope, the turn of the dramatist. It is the dramatist who should be the master of the theatre, for without him what is the theatre? It could not exist. Without plays what is the use of theatres? In France, where the arts of the theatre are quite as well appreciated as they are in any country in the world, they are not bothered with the Trust. Not long ago, to be sure, a Theatrical Trust was started in Paris, but it very soon came to nothing. It was summarily snuffed out of existence by the Society of Dramatic Authors, which exercises such vigilance in the protection of the interests of dramatic authors—and again I say it—of the drama. If the English and American dramatists would only make common cause; if the popular dramatist of the moment, resisting the tempting bait, would be satisfied to come into line with the others; if the strong would help the weak; if the dramatists of England and America combined to assert and protect their interests, they would make a more powerful combination, I maintain, than the Trust itself. It is a question of self-preservation. The actors are powerless. The dramatists, if they realized their power, would be masters of the situation. They would bring the Trust to its knees. If they don't, the Trust will bring them to their knees. One or the other must happen. The thing must be done, as it is done in France, where the Society of Dramatic Authors, which is more powerful than all the managers put together, dictates its own terms to the theatres—terms regulated strictly by fair dealing. The time presses for consideration of the question of the foundation of such a society as I have indicated. There must be no half measures. The thing must be done thoroughly, or the dramatists will be undone. There is no other alternative.

I have long pondered the question: I have discussed it again and again with members of the French society, upon which our own dramatic authors' society should be modeled, and I am encouraged to believe that the French dramatists, inspired not merely by a sense of self-interest but by feelings of loyalty and *esprit de corps*, would be glad to do all that lies in their power to forward the objects of such a society in England and America. Such a society, once in good working order, should be able to deal a death-blow to the Theatrical Trust which is dealing death-blows to the drama.

GUTHRIE.

Of the Highest Importance.
Houston Post.

It is a matter of the highest importance to the American drama that it be rescued from the clutch-hes of Klaw and Erlanger, Hayman and others who are prostituting it to a strictly commercial basis. There are actors who love art for art's sake, and the refined amusement public of the country appreciates the theatre for the ennobling influences which it can exert upon a

JAMES A. BLISS.



Photo by Leonard Studio, Topeka, Kansas.

Mr. Bliss impressed me most thoroughly with his true talent and intelligence in the uninteresting, colorless role of Mr. Van Courtland (*Him Whiskers*) in Chinaman Fadden. Van Courtland is a straight old man part, and has one or two lines that are not absolutely limp. That is the best the dramatist has done for Mr. Van Courtland. Mr. Bliss took this flat part and made of it a humorous, happy-go-lucky old gentleman with various pretensions for the sake of his comic suitcases, expressed by vocal expression and stage business that artistically portrayed that



THIS WEEK'S ATTRACTIONS.

Pastor's.

Miss Norton and Paul Nicholson, Inman, Wakefield and company in a new sketch called *Sporting Life*; Holman, Hayward and Hayward, Hawthorne and Burt, Three Weston, Norcross, Slatin and La Mar's Minstrels, Owen and Owen, Marion and Pearl, Brazil and Brazil, Ash and Phillips, the Stanfords, Charley Farrell, vitagraph.

Proctor's Twenty-third Street.

Della Fox, Genaro and Bailey, Four Lukens, Charley Case, Edgar Bixley and company, Dorothy Sisters, Musical Johnstons, Rappo Sisters, Boston, motion pictures.

Proctor's Fifth Avenue.

Nathan Hale, with Howard Kyle in the title-role, assisted by J. H. Gilmour, Charles Abbe, H. Dudley Hawley, Geoffrey Stein, Wallace Erskine, Helen Tracy, Frances Starr and others. Vaudeville: Motion pictures.

Proctor's Fifty-eighth Street.

The Gunner's Mate, with James Durkin, Adele Block, Charles Arthur, Marion Berg, Robert Rogers, Louise Macintosh, George Howell and others in the cast. Ohio: Motion pictures.

Proctor's 125th Street.

Forget Me-Not, with a cast including Beatrice Morgan, James E. Wilson, Geoffrey Stein, Robert L. Hill, Daisy Lovering, Matilde Deshon, and Julian Reed. Ohio: Three Hickman Brothers, motion pictures.

Keith's Union Square.

John F. Byrne and company in The Swiss Express, Frank Bush, Clayton Kennedy and Mattie Rooney, the Misses Tobin, Young American Five, Burke's musical dogs, Quinlan and Mack, Rae and Benedetto, Martin and Ridgway, Del-a-Phone, motion pictures.

Hammerstein's Paradise Gardens.

Carmencita, the Zancigs, Six Musical Cuttys, Ernest Hogan and his Memphis Students, Barney Fagan and Henrietta Byron, Rice and Prevost, Hayes and Healy, Allene's monkey, Will R. Rogers, Taylor Sisters, Four Bard Brothers, La Phyllis.

LAST WEEK'S BILLS.

PASTOR'S.—Herbert Lloyd, the juggling jester, assisted by Lillian Lilyan, headed the programme and presented his eccentric specialty with great success. The innumerable tricks in the act were laughed at immoderately, as they well deserved to be. Mr. Lloyd is an inventive genius when it comes to a matter of devising comedy stunts, and he never lets a chance go by for the improvement of his act. Miss Lilyan was as graceful and attractive as ever, and did her share of the work with her accustomed skill. The pretty little sketch, Jack and Jill, presented by Arthur and Mildred Boylan, assisted by Stella Boylan, made one of the hits of the season, and it is safe to say that Mr. Pastor will give those talented children a return date whenever they wish to come back. A novelty was the debut in vaudeville of William Bonelli, who was seen in a sketch called The Pugilist and the Lady, assisted by Elizabeth Goodall, Guy B. Hoffman and a man made up as a Japanese. The characters are an up-to-date young woman, a Western pugilist and a dude. The dude is attentive to the young woman, and his courtship is interrupted by the appearance of the pugilist, who has called to interest the girl in physical culture. The dude has been studying jiu-jitsu and challenges the pugilist to a wrestling match for the girl's hand. The contest is very funny, and ends, of course, with the dude lying on his back begging for mercy. The match is refereed by the Jap, who keeps up a series of shouts of encouragement to his pupil, but without avail. Mr. Bonelli played the pugilist in a quiet, effective way, and did not overdo the tough side of the character. Mr. Hoffman gave an excellent character sketch as the dude, and Miss Goddall was quite satisfactory as the girl. Charles J. Stine and Ollie Evans were warmly welcomed. They have done so much good work in the past that it was a foregone conclusion that they would please on this occasion. Mr. Stine has a dry humor, and understands the value of a few timely topical gags. Their skit Wanted, a Divorce, is most amusing, and Miss Evans was fully equal to the task of helping Mr. Stine to win laughs. Gliday and Fox were fairly good in the Hebrew Trainer and the Jockey. Mr. and Mrs. Chamberlin, who have recently returned from Europe, were given a very cordial reception. Their skill in throwing the lasso is still indisputable, and the audience sat open-mouthed as they watched the whirling ropes manipulated by the dexterous hands of these clever artists. Kennedy and James, in Doctor Daffy; Ali and Peulser, eccentric acrobats; the McCall Trio, singers, dancers and skipping-rope artists; Al Coleman, dialect comedian; George H. Diamond, with his rousing illustrated songs, assisted by William C. Smith; Carl Herbert, a wizard with cards, and the interesting vitagraph views were the other numbers of an entertaining bill.

PROCTOR'S TWENTY-THIRD STREET.—Helen Bertram headed the bill. She sang "For All Eternity," "Tessie" and a dower song, during which she distributed a few blossoms to the women in the front seats. She sang quite as well as usual, but her vaudeville turn was not remarkable in any way. A large share of the honors went to Chevalier De Loris, the famous sharpshooter, who performed his many wonderful feats with an ease and skill truly admirable from every point of view. His turn held the breathless attention of the audience from start to finish, and he was applauded to the echo. Especially worthy of note was his playing of airs on a genuine piano by means of bullets aimed at discs below the keyboard and connected therewith by means of wires. Quite a sensation was caused by the appearance of Blanche Sloan, a sister of Tod Sloan the jockey, and James Walther, in the act which was shown at this house several months ago by Walther and another partner. It consists of a race between a horse ridden on a treadle and a bicycle propelled on rollers. Miss Sloan rode the horse and Mr. Walther the bicycle, and the race while it lasted aroused great enthusiasm. The ap-

paratus is arranged in a more satisfactory way than it was when the act was first done here, and is much more effective in every way. Miss Sloan posed in a series of living pictures on horseback, dressed in the colors of different stables, and Mr. Walther contributed an exhibition ride on his wheel, all of which helped to fill out the time. Charles H. Burke and Grace La Rue, assisted by the Inkley Boys, were very amusing in The Silver Moon. A big, laughing, hot hit was scored by Dan Sherman and Mabel De Forrest in The Fall of Poor Arthur. As an encore Mr. Sherman put on a very laughable travesty on De Loris' shooting act that brought down the house. His burlesque on the piano-playing trick was particularly good. He shot blank cartridges at Leader Marks and the latter picked "Tammany" out on the piano as the shots were fired. The Trolley Car Trio did some excellent comedy acrobatic work. J. C. Nugent, assisted by Jessie Charlton and John Strong, was seen in his amusing sketch, The Rounder, in which he appears at his best. The Six Baisenbenders, in their military drill; Syd Forrester, Coster comedian, and the motion pictures rounded out a good bill that drew excellent houses.

HAMMERSTEIN'S PARADISE GARDENS.—Flossie Crane, "The Girl from Coney Island," who was discovered by Oscar Hammerstein, finished her engagement last week and has gone to Rockaway Beach, where she has resumed her former occupation of trying to drown the noise of the ocean with her big baritone voice. She is going back to the seashore with flying colors, however, as she is the headliner of the bill at Morrison's. Ernest Hogan and his Memphis Students continued to win applause, and Rice and Prevost kept on their merry way, putting everybody in fine humor with their bumpy bumps act. The astonishing feats of Will R. Rogers came in for a good share of approval, and his larist throwing won rounds of applause. Col. Gaston Borderry, the expert rifle shot, repeated the success he made at the Hippodrome, and his work was thoroughly appreciated. The Postoff troupe of Russian dancers made their New York debut and proved themselves very skillful artists. The Great Le Page was one of the best features of the bill, and his wonderful jumping feats brought down the house. There is nothing better in this line of work in vaudeville to-day. Other turns were by Rossi, the musical horse; Three Bonny Sisters, Four Bard Brothers and the Four Musical Avolos.

KRITH'S UNION SQUARE.—Charles Guyer and Nellie O'Neill were the headliners of a good bill and easily carried off the honors with their eccentric singing, dancing and nonsense. The whirlwind finish of the act won them any number of recalls. John W. World and Mindell Kingston, fresh from their triumphs abroad and in the Orient, made a big hit. They have a number of new things in their act, and it went with a rush from start to finish. Emil Hoch, Jane Elton and company were seen to advantage in the amusing sketch, "Mlle. Ricci." Yamamoto Brothers did a fine wire act. Ben Welch's jokes and parodies were well received. The Three Navarros scored in a fine equilibristic specialty. Frank Orth and Harry S. Farn, in Sign the Book, have a most entertaining turn. Mills and Morris won favor in their minstrel act. Barr and Evans, always reliable, won their share of the laughs. The Avon Comedy Four, O'Rourke and Burnett, Violet Staley, the Baileys, Gates and Nelson and the kinograph were also in the bill.

PROCTOR'S FIFTH AVENUE.—Once Upon a Time, Genevieve G. Haines' play that was done last season at the Berkeley Lyceum, was revived last week by the stock company. Robert T. Haines appeared in his original role and was well supported by Frances Starr, J. H. Gilmour, Paul Averton, Helen Tracy, Geoffrey Stein, Byron Ongley, Josephine Victor, Crystal and Willetta, Helen Ross, Rose Dixey, William Yost, W. H. Reynolds, and Royal Byron. The play was fully reviewed at the time of its first presentation. The motion pictures were shown between the acts.

MILTON NOBLES' NEW SKETCH.

Notwithstanding the success of The Days of '48, Milton Nobles has written a new farce for four characters which he calls A Third Party Movement, and which will be seen at a New York vaudeville theatre early in November. The new act and The Days of '48 will constitute the Nobles' repertoire for the coming season. The new farce will good-naturedly satirize politicians, society fads and yellow journalism. It will be strictly up-to-date, and so constructed that local sensations in any city can be promptly utilized. Two interesting female characters, a society girl and an Irish domestic, will be played by Dolly Nobles and Ida Lewis. The action takes place at a small town in New Jersey during a political campaign. Mr. Nobles' character is a merry, aggressive, audacious and resourceful reporter and the character of a dignified old banker, running for the State Legislature, will be played by a well-known comedian. During his seven years in vaudeville Mr. Nobles has presented five original one-act comedies and farces, and all have been successful. Much interest will attach to the production of his new farce, which he regards as the cleverest act in point of dialogue and rapidity of action he has written for vaudeville.

VACATION FUN.

James Francis Sullivan is having the time of his life, spending his vacation at Greenwood Lake, N. Y. On a recent Saturday evening a real old-fashioned country dance was held at the hotel, and Mr. Sullivan is reported to have been the life of the affair. One of the features of the occasion was the milking of a cow in the centre of the dance hall. At the end of the evening a waltzing contest was held, at which Mr. Sullivan acted as referee. Other guests at the hotel were Fanny Argyle, Mr. and Mrs. Harry Watson, of Bickel, Watson and Wrothe, and Walter Austin. Mr. Sullivan reports that the Watsons spent a great deal of time fishing in the lake, and in one day caught two sunfish and a minnow. Mosquito bites were very plentiful, but the fish were rather shy.

NOVEL SKETCH PRODUCED.

Rudolph Horstky, the well-known German actor, presented a new sketch last week at the Temple Theatre, Detroit. It is called He, She and He, and was written by Mr. Horstky in German, the translation being made by Valerie Berger, who is his sister-in-law. Roy Fairchild and Leon Berger assisted Mr. Horstky in the presentation of the piece, which is said to have scored a success.

VAUDEVILLE NOTES FROM LONDON.

T. A. Edwards, proprietor of the music hall at Derby, recently obtained a verdict in his suit against Tom Leamore for breach of contract. Mr. Leamore was booked at the Derby music hall at £200, during Easter week, and the proprietor had billed him extensively, as it was Leamore's first appearance in the town. On Easter Sunday night Mr. Edwards received a telegram from Leamore's wife announcing that her husband would be unable to appear owing to a complete loss of voice. Mr. Edwards learned later on that the actor had appeared at a music hall in another city during the week in which he was supposed to be in Derby. The Judge decided that Mr. Leamore had no defence and found for the plaintiff for £200 and costs.

Some of the people who have their money invested in London music hall stocks have no cause to regret that fact, as many of the halls have paid handsome dividends. The Empire, which has just been closed for alterations, has during the past five years earned a total of 180 per cent. During the same period the Palace has earned 82 per cent., the Moss Empires (Limited) 60 per cent., and the Oxford about 48 per cent. These are pretty good showings, and prove that music hall shares in some cases are a splendid investment.

The London County Council during the past three months has expended seven pounds and five pence in the inspection of music halls.

John Morland and Marion Gray, formerly of the Savoy Theatre, are appearing in a sketch called A Hero of Japan, written by Mr. Morland. There is a pretty story, interspersed with singing and dancing, in which both artists excel.

The American performer in search of lodgings in London should have no difficulty in finding a place to suit him. A new edition of a lodging house directory has just been issued that consists of 164 pages of closely printed matter.

The endowment fund for the Dan Leno cot in Belgrave Hospital is not nearly complete. The recent benefit at the Pavilion realized £518, but the expenses of the affair will cut that amount down considerably. It is hoped that the memorial to the popular comedian will be made possible by contributions from his admirers.

The Pygmies from Central Africa, who are appearing at the Hippodrome, were recently honored by a command to appear before the King and Queen.

Victoria Monka, who returned recently from New York, has a new song called "Give My Regards to Leicester Square." It is more than likely that she heard George M. Cohan sing "Give My Regards to Broadway" one of the hits of Little Johnny Jones.

Horace Goldin is rejoicing over the fact that his performance was seen three times in one week by Queen Alexandra. Goldin is very popular with royalty, and has a record of four specially arranged performances during one week for those who wear crowns.

Mabel Love has joined the company at the Coliseum, and is appearing in a sketch called The Whining Girl.

Amy Clever has been so successful in the varieties that she has had a number of good offers from well-known managers for pantomime.

Vesta Tilley officiated at the opening of the new Hippodrome, Huddersfield, on July 19.

T. Aynsley Cook, who has managed the Liverpool Empire for several years, has resigned to take the position of secretary of the golf club at Formby, near Liverpool.

A fund has been started for the purpose of erecting a tombstone to mark the grave of the late Tom O'Brien, O'Brien and Redding. The monument will be erected under the direction of the Vaudeville Club.

Dorothy Clark is seriously ill and has canceled several engagements.

James Hargreaves, leader of the Metropolis, Camberwell, was recently married to Evelyn Taylor, a male impersonator. Mr. Hargreaves' present to his bride was a new song called "I Thought I'd Backed a Winner When I Married You."

THE ORDER OF GOLD FISH.

The Eagles, Raspberries and other oddly named orders will now have to take a back seat, as a new order has sprung up that threatens to put them all in the shade. It is called the Social Order of Gold Fish, and was organized last week at Atlantic City, under the direction of Billy Hart, who is known as King Whale. The meeting was held, as all meetings will be, on Friday, at the Sea Bright Pond, on the Boardwalk. Ninety male members and thirty-two "sister minnows" were in the swim, and a thoroughly enjoyable time was the result. The new officers elected were Thomas J. Grady, Grand Shark (president); Little Chip, Sardine (vice-president); James A. Mitchell, Bluefish (secretary); Harry Devine, Gefeltfish; Billy Watson, German Carp; Verney Hoffman, Sea Bass (treasurer); J. Lampy, Porpoise (inner guard); Ed Begley, Jellyfish (outer guard); George W. Monroe, Codfish (chairman). Among the guests at the meeting were members of the San Toy company, the Wells-Dunne-Harlan company, Dockstader's Minstrels, and representatives from Governor's and Doyle's. A number of other performers who are summering at Atlantic City were also present. Sam Blatt, proprietor of the Seabright Café, provided a fine supper, consisting exclusively of sea food. The social session that followed the supper was very enjoyable, almost every one present contributing a song or a story or two. King Whale Billy Hart was presented with a fox terrier pup by Kathryn Robinson as a souvenir of the occasion. Meetings will be held every Friday, as long as there are "fish" enough to make a quorum.

DUNDY GOES TO SEE MINE.

Elmer S. Dundy, of Thompson and Dundy, whose remarkable good fortune in the discovery of gold in a mine in Wyoming that he had long since given up as a hopeless investment, but in which he still holds a controlling interest, was chronicled in last week's Mirror, started for Wyoming last week to make a personal investigation. He had been informed that the assay is \$135,000 to the ton, but before he begins to spend the money for more hippodromes he intends to ascertain just what may be expected from the discovery that has caused a tremendous sensation in Wyoming. Some time ago Mr. Dundy disposed of a small share of his holdings in the mine, but he still owns a majority of the stock. Mr. Dundy is a cool, level-headed business man, and the news that he will probably be many times a millionaire has not made any change in his demeanor. He is a man of few words, and even if the story turns out to be true, it is scarcely likely that he will have very much to say about it.

VALERIE BERGERE'S PLANS.

A number of stories have appeared during the past few days to the effect that Valerie Berger has been engaged by a prominent manager to star in a play next season. A letter from Miss Berger to The Mirror contradicts these rumors and conveys the information that she will remain in vaudeville next season. Her tour will begin on Aug. 21, and will continue without interruption until June 10, 1906. During the summer Miss Berger made her first appearance in musical comedy, playing one of the principal roles in The Land of Nod, in Chicago. She has closed with the company in order to take a rest for a few weeks prior to her long vaudeville season.

TOBY CLAUDE TO TRAVEL.

Toby Claude, the diminutive comedienne, who has found vaudeville entirely to her liking, will start on a long trip early next Spring. She has been engaged by Sidney M. Hyman, through the agency of Robert Grau, for a long tour of the houses in South Africa controlled by the Hymans. From Africa she expects to go to India, Australia, and the Philippines, and may visit Japan and China before she reappears in New York.

HORACE GOLDIN.



Photo by Charles and Russell, Belfast.

Above is a picture of Horace Goldin, who is known as the "Queen's Own Conjurer," on account of the fact that his performance was seen three times in one week by Queen Alexandra. Mr. Goldin has created a sensation in every city in Europe, and is especially popular in London. In the space of less than thirty minutes he presents a collection of tricks, including magic, sleight-of-hand and illusions, such as would occupy an entire evening if done by a less skillful and quick-witted performer.

AL G. FIELD'S PLANS.

The Gridiron Club, a Washington organization composed of newspaper correspondents, will find its counterpart in the mirthful melange which bears its name in this season's performance by the Al G. Field Greater Minstrels. The scene is laid in the lobby and banquet hall of the Arlington Hotel in Washington.

Besides directing the rehearsals of his own Greater Minstrels, Al G. Field is supervising the production of the Donnelly and Hatfield Magnificent Minstrels, the former occupying the Great Southern Theatre, while the latter are holding forth at the Board of Trade music hall. Those engaged for the two companies are: Billy Clark, Doc Quigley, Reese Prosser, Dave Nowlin, Tom Powell, Paul La Londe, John Healy, B. S. Barnes, Harry Ernest, B. H. Bathrick, Herbert Wilson, Will Rogers, Will Bebert, John Whalen, William A. Broadbent, Jack Sully, F. P. Hanley, Bernard Granville, Nick Huford, Sylvester Reardon, Lew Curtis, Herbert Dottery, Kirby Dickerson, Harry Wagner, Roy Wendell, Joe Salmon, Jacques Lyons, Oscar Mannerstrom, J. Raithel, Walter Cherry, Arthur J. Craver, William Jaeger, Earl May, Charles Factor, Charles McClain, Harry Canice, George Bly, Gilbert Losse, Frank Bellia, Tom Odell, Joe Rinder, L. F. Burton, Walt M. Leslie, Claude H. Long, Charles Varro, Jack Wentworth, Ollie Varro, George Finney, Cari Lee, Joe Hatfield, Eddie Conard, George Atkinson, Lee Edmunds, Arthur Crawford, James Flinney, Sidney Toledo, Edward Toledo, Matty Toledo, Frank Toledo, Otto Tuscano, Max Tuscano, Frank Winslow, Frank Brown, George Iver, Joseph Dowd, George Sayler, Frank Miller, Shelby Brothers, Frank Decker, Johnny Cullen, Norman Stanley, Albert Barnardale, Charles Carney, George Lamson, John J. Kelly, William Waggoner, W. H. Hitchcock, Eddie Abrams, Oliver Paine, Fred Colton, Harry Graves, P. H. Murphy, Will J. Donnelly, Ted Gilbath, and Charles Woodcome.

RABBI'S DAUGHTERS IN VAUDEVILLE.

Emma and Josephine Messing, daughters of Rabbi Mayer Messing of Indianapolis, have gone into vaudeville as a singing team, under the names of Jo and June Southern. Some time ago they went to Chicago and received instruction in stage deportment from Jessie Couloumbi, their voices having been previously cultivated at their home in Indianapolis. For a few years they have been prominent in amateur circles in their native city, and when they felt that they were equipped for the task of entertaining the general public they made the plunge. A picture of them printed in an Indianapolis paper shows them to be very attractive girls.

TALLY—HAMILTON.

A very pretty romance culminated in the wedding on July 27 at the Little Church Around the Corner of Harry Tally, tenor of the Empire City Quartet, and Marie Hamilton, who made her debut on the stage in The Maid and the Mummy and subsequently became one of the ten dainty girls with Ford and Gehrne. Mr. Tally is a native of Memphis, Tenn. Mr. and Mrs. Tally are at present rehearsing with The Ham Tree. Mr. Tally met his bride in Chicago, renewed their acquaintance in San Francisco, and continued his courtship throughout the entire West, as their respective companies played the same cities.

VAUDEVILLE.

B. F. KEITH'S

Keith's Theatre,
Keith's Bijou Theatre,
Keith's Theatre,
Keith's Theatre,
Keith's Theatre,
Keith's New Theatre,
Keith's Bijou Theatre,
Keith's Prospect Theatre,
Keith's Royal Princess Theatre,

Boston, Mass. Chase's Theatre, Washington, D. C.
Boston, Mass. Kornau's Maryland Theatre, Baltimore, Md.
Provident, N. L. Shaw's Garden Theatre, Buffalo, N. Y.
Fawcette, E. J. Shaw's Theatre, Toronto, Can.
New York City. Moore's Theatre, Rochester, N. Y.
Philadelphia, Pa. Temple Theatre, Detroit, Mich.
Philadelphia, Pa. Arcade Theatre, Toledo, O.
Cleveland, O. Moore's Theatre, Portland, Me.
London, Eng. Moore's Theatre, Salem, Mass.
Harry Davis' Grand Opera House, Pittsburg, Pa. Park Theatre, Worcester, Mass.

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Featured next season—the Tramp.
Rub Roger Dolan's left leg over this ad. and see how easy it is to get the money when you can deliver the goods—ME

**GREAT LePAGES**

THE MAN WHO JUMPS.

July 31st, Proctor's Newark. AUG. 7, OPEN—WHO WANTS IT.
AGAIN AT LUNA PARK, Coney Island, Aug. 14th and 21st.
Permanent address, 120 French St., Buffalo, N. Y. WM. MORRIS, Agent.

CHAS. E. INNESS AND RYAN

Cincinnati, Ohio, Lagoon. Cincinnati Inquirer, July 17: "Inness and Ryan were song and dance fashion plates, whose act was something of a surprise at the Lagoon on account of its finish and dash." Week July 28, Hannibal's Park, St. Louis, Mo. (Shame on you.)

MAUDIE E.

Add. J. K. BURKE or M. S. BENTHAM.

You, Gran'pa, you must be busy, but here's a Cremo and a ticket for a table d'hôte. Try both on your piano and then send your stomach out to be manicured.

BERT LESLIE AND DAILEY ROBT L.

THE MERRY GO ROUNDERS.

Both stand without hitching. A lady can drive them as well as a man. Both city broke, kind and gentle. Fond of last season's "alive," but it cured us. Well mannered in parlors, and driven by Wm. Morris. Morrison's, Mockaway, this week. Proctor's 23d St., next week.

Use no hooks—Booked solid—Hands off.

**JOE, MYRA, BUSTER and KEATON JINGLES**

My time all filled until March.
This week, Park Theatre, Canton, Ohio.
Farm Theatre, Toledo, to follow.

There's a busy little family.
And KEATON is the name,
MYRA, JOE and BUSTER.
Well known to VAUDEVILLE
FAME:
A Trio that 'twas hard to beat,
But now they've made it 4,
With JINGLES in the Syndicate
You bet they're bound to score.
—PIERCE KIRGLEY.

"Swell from the Pacific."

KELLY AND VIOLETTE

Ultra Fashion Plates

Booked solid until June, 1906.

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Keith's Theatre, Boston, Mass. Chase's Theatre, Washington, D. C.
Keith's Bijou Theatre, Providence, R. I. Baltimore, Md.
Keith's Theatre, Pawtucket, R. I. Buffalo, N. Y.
Keith's Theatre, New York City. Toronto, Can.
Keith's New Theatre, Philadelphia, Pa. Rochester, N. Y.
Keith's Bijou Theatre, Cleveland, O. Detroit, Mich.
Keith's Royal Princess Theatre, London, Eng. Toledo, O.
Keith's Bijou Theatre, Pittsburg, Pa. Portland, Me.
Harry Davis' Grand Opera House, Pittsburg, Pa. Salem, Mass.
London, Eng. Worcester, Mass.

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From June 1 to Aug. 21, resting at Summer home, Macatawa Park, Mich.
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Presenting a Clever Act

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Palace, Chelsea, July 21-Aug. 5; Canterbury and Paragon, London, 7-12; Cambridge, London, 14-19.

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VAUDEVILLE IN BROOKLYN.

At Manhattan Beach Casino last week were Henry Lee, the Zanigs; Victor Moore and Emma Littlefield; Marion Garrison; Melville Truope; Bert and Richards; Murphy and Francis; Three Weston's; Toto; This Week George Evans; Cheridah Simpson; Pechoff Truope; Mayme Remington; Three Yocarys; Harding and Ah Si; Trovillo, Mile; Oliver; and Ross's musical house.

At Brighton Beach Music Hall last week Frank Keenan scored an artistic hit in his capital sketch. Henry French was a big feature, and was great ap-

proved. The "village cut up," Al Lawrence, was a hand with some new laughs. Emma Francis and her Arabian Whirlwinds were a unique feature and scored a good success. Katherine Nelson, nimble of foot and brimming over with jollity, and Raymond and Caverly completed the bill. This week Robert Hilliard, Howard Brothers; Goolman's dogs; Empire Comedy Four; Four Reams; Zeeks and King, and Valmore Sisters.

At Morrison's Theatre, Rockaway, last week were Corse Payton and Ella Reed in a sketch entitled Lend Me Five Shillings, by John Madison Morton. Their support included eight people, and was seconded by Simon Clegg, Frank Bush, Callahan and Mack; Minola, Mata; Hurst and the Magic Kettle; Milano Trio; S. Mata; Van Allen. This week Flossie Crane, Bert Leslie and Robert L. Bailey; A. O. Duncan, Felix, Barry and Barry; Italian Trio; Tony Williams and Heloise, and Mile; Amorus and Miss Charlotte.

Last week at Henderson's the bill included Orsetta and Taylor; Watercolor Trust; H. V. Fitzgerald; Bissell and Bent; Dida, Delteil and Giannando; American Opera Triumphant; Madame Emmy's pets; Josie Adrienne; Eddie and Eddie Majestic; Musical Four; Le Clair and Hardy; and Walter Dunn. This week the bill includes Ollie Young and Brother; Myrtle C. Bush and co.; Archer Brothers; Karney's myrophone; Harry and Wilson; Juggling; McLean, Johnson and Wells; Dida, Foster and Foster; H. V. Fitzgerald & Wora; Trix; Majestic Musical Four; Sharp Brothers; and Madame Emmy's pets. GEORGE TERWILLIGER.

VAUDEVILLE JOTTINGS.

George Thornton, Grace Neiderd, and Kitty May have tried a new sketch called The Amateur and the Master, written by Joseph Adelman, at Keith's on Thursday morning last.

Joe Myra, did "Buster" Kesten opened a long season last week at Muskegon, Mich., where they broke in their act and caught a number of big fish. "Buster" has already learned the value of a strong imagination and can now tell better fish stories than his father.

George Howard, of the Sisters Howard, has not been able to work this summer owing to illness. Her sister, Blanche Howard, is doing a single specialty and has been quite successful.

Chris Brub and Mabel Russell are enjoying a vacation at their home, Menlo Park, N. J. They will be in vaudeville next season and have already booked a solid season from New York to San Francisco and return.

Elmer Jerome, who is doing a specialty called The Big Boy, is meeting with great success on a tour of the New England parks. He is booked in parks until Sept. 10, after which he plays many of the leading vaudeville houses, including the Orpheum circuit.

"Mike" Bernard, the celebrated ragtime expert, who was at Pastor's for several years, will return to his old place early in the fall. "Bert" Green, who has been manipulating the keys at Pastor's since Bernard's retirement, has abandoned music for commercial pursuits.

Agnes Maher, the toe dancer, will not be seen in vaudeville after August, as she has signed with Lee Shubert to appear in Babes in the Woods.

Harry Sullivan will assist Rose Stahl in The Chorus Lady next season.

Waller and Magill, who have just closed on the J. W. Gorman circuit of parks, will resume their summer work on the Pennsylvania circuit of parks after a week's rest at their home in New York city.

Mary Baker, having been engaged by Gus Hill to appear in one of his musical comedies, has canceled the time booked in vaudeville for the act of Baker and Ranney, and will spend the early part of August at Atlantic City. Miss Banney will appear in the White Mountain.

Gray and Graham have not lost a week since putting on their new act. They are booked until May, 1906, and then will go to London. Their original Scotch Falsh has been highly praised.

The Three Sisters Horner-Camaras arrived in New York last week and made their American debut last evening at Wistaria Grove.

Bonavita, the lion tamer, caused his usual weekly sensation a few days ago by being attacked by one of his lions. The act had to be omitted for one performance, but Bonavita is again at work. His experts have kept the press agent very busy ever since the season opened.

The Mystic Shrineers had a great time at Dreamland on Wednesday last. Hundreds of members were on hand, and they had a parade that exceeded anything of the sort ever seen at Coney Island.

A new theatre to cost \$75,000 will be erected in Fall River. It will be called the Castro and will be part of the Castro Circuit. E. W. Maynard, who designed Keith's Boston house, is the architect. The design will be one of the features of the new building.

Roselle Clayton's offering, The Dance of the Passion, will be seen for the first time on the Proctor Circuit, having been booked for three weeks beginning Aug. 14 at the Twenty-third Street Theatre. It will be a most elaborate production and will employ twelve people.

The Girl in the Red Domino may join Joe Weber's co. next season. Mr. Weber has made her a very liberal offer and seems most anxious to secure her services.

The Alcazar Beauties, under the direction of T. W. Dinkins, will be one of the many attractions presented by Kernan, Rife and Dinkins. The season will open Aug. 26 at the Alcazar Theatre, Brooklyn. The music is by A. Baldwin Stone, John W. Brattin, and Billie Taylor. The first part will be a farce in one act and three scenes, entitled A Romance of a Suit Case. A Smoked Herring, by John Saunders, is the title of the burlesque. The roaster is: Charles E. Taylor, manager; Abe Levitt, advance agent; W. A. Kelly, carpenter; Sam Slade, property man; Mile. O'Nata, wardrobe mistress; Mathews and Reilly, Three Keeley Brothers; O'Nata Family; Mariano Newton, the Seyma, Diana and Adams; Santell and Sears, Callie, Carrie Monroe; Vera Devere, Ellen Branden, Indiana Mine; Prairie Ranger; Ethel Bonington, Miss Howland; Pauline Allaire; Mike, German Schowder; May McKenzie; May Wilson; Daisy Will; Anna, Rosalie Buttner; and Louise Morton.

Stinson and Morton are reported to have made one of the hits of the bill at Keith's, Boston, last week.

Yvonne Laroc, who will be a member of Joe Weber's co. next season, arrived in New York last week. In addition to her talents as an actress, Miss Laroc is a clever artist. Mr. Weber intends to make a second Anna Held of Miss Laroc and will give her every opportunity when the co. comes to New York in December.

Elsie Janis has signed a new contract covering the remainder of the season at the Wistaria Grove. It is said that her salary will be in the neighborhood of \$1,000 a week.

It is more than likely that a new steel pier will be built between Brighton and Manhattan during the winter, so that boats may land passengers directly on the grounds of the Brighton Beach Development Co. The pier will be at least 2,000 feet long.

The next big attraction at Hammerstein's will be Abdul Kader, a Turkish artist, who is said to paint pictures in an incredibly short space of time. He will be assisted in his act by his three wives.

William J. Kurtis, the dog trainer, has taken Miss Buse as a partner, and the team will hereafter be billed as Kurtis and Buse. Mr. Kurtis has enlarged and improved the act by the addition of several dogs.

David Meyrowitz, an actor, was arrested one evening last week in front of the Clinton Theatre, a Hebrew vaudeville house in Clinton Street, on a charge of distributing circulars that incited a boycott on the theatre. Meyrowitz is a member of the Actors' National Protective Union and maintained that the manager of the theatre had violated a clause in the agreement with the A. N. P. U. that forbids the

engagement of an English speaking actor in a Hebrew vaudeville theatre for more than one week at a time, no matter how great may be his success.

Holman, Hayward and Hayward make their metropolitan bow in a new twenty-minute comedy sketch, Marriage in Sublime, at Pastor's this week.

• • •

VAUDEVILLE PERFORMERS' DATES

Performers are represented to send their dates well in advance. Illinois will be furnished on application. The names of performers with combinations are not published in this list.

Adamini and Taylor—Albemarle, London, Eng., June 18-31.

Austin and May—Valley Theatre, Syracuse, July 31-5.

Austin, Marin—Lagoon, Cincinnati, July 21-5.

Adelaide, La. Poste-Kirk's, Boston, July 31-5.

Adela, La. Woodland Park, Danville, July 31-5.

Aldens, Professor—Hammerstein's, N. Y., July 31-5.

Almire Sisters—Brighton Beach, N. Y., July 31-5.

Amors and Charlotte—Morrison's, Rockaway Beach, July 31-5.

Anderson, Four—Keith's, Phila., July 31-5.

Anderson, Four—Empire, Buffalo, July 31-5.

Anderson, Four—Henderson's, Coney Island, July 31-5.

Anderson, Four—Pastor's, N. Y., July 31-5.

Anderson, Four—Management, Chelsea, Eng., July 31-5.

Anderson, Four—Pantages, Liverpool, Eng., July 31-5.

Anderson, Four—Proctor's 23d St., N. Y., July 31-5.

Anderson, Four—Shaw's, Buffalo, July 31-5.

Anderson, Four—Tivoli, Leeds, July 31-5.

Anderson, Four—Wise's, Liverpool, Eng., July 31-5.

Anderson, Four—Wise's,

Lockhart's Elephants—Chester Park, Cincinnati, July 31-5.
Lorrett, H. M.—Park, Camden, N. J., July 31-5.
Louis, Miles—Luna Park, Coney Island, N. Y.—Indefinite.
Louisiana Troubadours—Calhoun, Pittsburgh, July 31-5.
Loose, Mr. and Mrs. Fred—Long Beach, Gloucester, Mass., July 31-5.
Loose, Mrs.—Olympic, Chgo., July 31-5.
Loose, Four—Proctor's 2nd St., July 31-5.
Lynch—Valley Theatre, Syracuse, July 31-5.
McBane, Juggling—Henderson's, Coney Island, July 31-5.
McCarthy, Myles—Hing Lake, Woosocket, R. I., 7-12.
McDonnell Sisters—Highlands, St. Louis, July 30-5.
McKinnon and Reed—Thunderbird, Savannah, Ga., July 31-5.
Crump's Park, Macon, 7-12, Boom's Park, Columbia, S. C., 14-19.
McKnight and Dane—Wistaria Grove, N. Y., July 31-5.
McWatters and Tyson—Tyson Valley Theatre, Syracuse, July 31-5.

MACARTIE SISTERS—Palace, Southampton, July 31-5. Empire, Newcastle, 7-12, Empire, South Shields, 14-19.

Macy and Hall—O. H., Chgo., 27 Sept. 2.

Majestic Musical Four—Henderson's, Coney Island, N. Y., July 31-5.

Mardo—A. and S., Boston, July 31-5.

Mardo Trio—Coliseum, Cleveland, July 31-5.

Marcena, Navaro and Marcena—Proctor's, Newark, July 31-5.

Martin and Pearl—Pastor's, N. Y., July 31-5.

Marshall the Mystic—Syndicate Halls, London, Eng., July 17-Aug. 26.

Martin and Ridgeway—Keith's, N. Y., July 31-5.

Martine Brothers—Sequin Tour, South America, June 15-Oct. 15.

Martinique Ballet—Electric Park, Baltimore, July 31-5.

Mathews, Juggling—Oak Summit Park, Evansville, July 30-5, Forest Park, St. Louis, 6-12.

May and Alburgh—Keith's, Phila., July 31-5.

May—Dance—Widened Park, Putnam, Conn., July 30-5.

McFadden—Southbridge, Mass., 7-12, Casino, Ryer Beach, 14-19.

Meekan's Dogs—Valley Theatre, Syracuse, July 31-5.

Moors, The—Empire, Blackpool, Eng., July 17-5.

Moier and Mora—Empire, Newport, July 31-5.

Melville and Ascoli—Metropole, Butte, Mont., July 30-5.

Spokane Wash., 6-12, Star, Seattle, 13-19.

MEREDITH SISTERS—London, Eng.—Indefinite.

Merritt and Rosella—Rowwick Park, Ithaca, July 31-5.

Miller and Raymond—Southern, Pittsburgh, July 31-5.

Mills and Becker—Athletic Park, Buffalo, July 31-5.

Mills and Morris—Keith's, Phila., July 31-5.

Millman Trio—Kennywood Park, Pittsburgh, 7-12, Orpheum, 20-27.

Montagu's Cocktail Circus—Keith's, Phila., July 31-5.

Mooney and Holben—Proctor's, Newark, July 31-5.

Moro, Ed—Steeplechase, Atlantic City, July 31-5.

Mosher—Houghton and Mosher—Wistaria Grove, N. Y., July 31-5.

Mullin and Corrill—Farm, Toledo, July 31-5.

Murphy and Francis—Sheedy's, Newport, July 31-5.

Murphy and Willard—Athletic Park, Buffalo, July 30-5.

Musical Bells—Keith's, Phila., July 31-5.

Navao Girls—New York Roof, N. Y., June 12-5.

Navasor Troupe—Wistaria Grove, N. Y., July 31-5.

Naymon, Rose—Electric Park, Baltimore, July 31-5.

Neapolitan Troubadours—A. and S., Boston, July 31-5.

Neapolitan Troupe—Shea's, Buffalo, July 31-5.

Nevarros, Three—Keith's, Phila., July 31-5.

Newell and Remond—Grand Rapids, July 30-5.

Farm, Toledo, O., 6-12.

Nina, Markata, Miss, July 31-5.

Noels, Milton and Dolly—Manion's, Rockaway Beach, 7-12.

Norcross, Blaine and La Mars—Pastor's, N. Y., July 31-5.

Norman, Mary—Olympic, Chgo., July 31-5.

O'Brien, Kitty—Cook's Park, Evansville, Ind., July 30-5.

Olive, Miles—Casino, Manhattan Beach, July 31-5.

Orme, Adelle Purvis—Rowwick Park, Ithaca, July 31-5.

Orth and Fern—Keith's, Phila., July 31-5.

Owen and Owen—Pastor's, N. Y., July 31-5.

Owley and Randall—Sheedy's, Newport, July 31-5.

Pauillette—Coliseum, London, Eng., June 19-12.

Pelot, Fred and Annie—Celeron Park, Jamestown, N. Y., July 31-5, Lakeside Park, Akron, O., 7-12.

Personi, Celeron Park, Youngstown, July 31-5.

Newark, O., 6-12.

Pewitt—Troupe—Casino, Manhattan, July 31-5.

Pewitt—Sheedy's, Newport, July 31-5.

Pierce and Roslyn—Dominion, Winnipeg, Can., July 24-5.

Powell's Minstrel Maid—A. and S., Boston, July 31-5.

Premiere, Assoluto—Electric Park, Baltimore, July 31-5.

Prince, Charles—Wistaria Grove, N. Y., July 31-5.

Prout, John E.—Elmira, N. Y., July 20-5.

Quinton and Mark—Keith's, N. Y., July 31-5.

Radford and Valentine—Metropole, Gateshead, July 31-5.

Tivoli, London, 7-Sept. 16.

Rand and Benedetto—Keith's, N. Y., July 31-5.

Rappe Sisters—Proctor's 2nd St., N. Y., July 31-5.

Raymond and Caverly—Keith's, Phila., July 31-5.

Bedford and Winchester—Ramona Park, Grand Rapids, Mich., July 30-5.

Bethune—Shea's, Buffalo, July 31-5.

SABRET, JOSEPHINE—Paris, France—Indefinite.

Searle and Violet Allen—Woolworth's, Pa., July 31-5.

Sharp, Blanche—Park, Highwood, Ill., July 30-5.

Sharp Brothers—Henderson's, Coney Island, July 31-5.

Shimizu, K.—Athletic Park, Buffalo, July 31-5.

Simonds, Jack—Olympic, Chgo., July 31-5.

Simpson, Cheridah—Casino, Manhattan Beach, N. Y., July 31-5.

Sims and Kenner—Coliseum Garden, Cleveland, July 30-5.

Sims and Fuller—Highlands, St. Louis, July 31-5.

Smith and Smathers—Woolworth's, Lancaster, Pa., July 31-5.

Staley, Violet—Keith's, Boston, July 31-5.

Stahl, Rose—M. H., Brighton Beach, 14-20.

Standards, The—Pastor's, N. Y., July 31-5.

Stewart, Mr. and Mrs. Cal—Lagoon, Cincinnati, July 31-5.

St. Onge Brothers—Electric Park, Baltimore, July 31-5.

St. John and Le Fevre—Pleasure Bay, N. J., July 1-5.

Sally Phillips—Park, Aurora, Ill., July 31-5.

Garden, H., Peoria, 7-12.

Sutton and Sutton—Myer's Lake Park, Canton, O., July 20-5.

Serrada, The—Park, Utica, July 31-5.

Sylvester, Jones—Pringle—Olympic, Chgo., July 31-5.

Taylor, Mac—Palace, Boston—Indefinite.

Teal, Raymond—Casino, Los Angeles, July 5-Aug. 5.

Tenley, Elmer—Keith's, Phila., July 31-5.

Tenley and Elmer—Forest Casino, Providence, July 31-5.

Thompson, Harry—Proctor's, Newark, July 31-5.

Thorne, Mr. and Mrs. Harry—Park, Bayonne, N. J., July 21-5.

Williams, Mr.—Electric Park, Newark, N. J., July 7-12.

Tobin Sisters—Keith's, N. Y., July 31-5.

Travers, Roland—Trocadero, Chgo., July 30-5.

Trixie—A. and S., Boston, July 31-5.

Troubadour Four—Coliseum, Cleveland, July 30-5.

Troubadours, Three—Rowwick Park, Ithaca, July 30-5.

Trotter, Eddie—Celeron Park, Jamestown, N. Y., July 31-5.

Trotter, Eddie—Luna Park, Coney Island, N. Y.—Indefinite.

Valmore Sisters—Brighton Beach, N. Y., July 31-5.

Vassar Girls—New York Roof, N. Y., June 12-5.

Von Gofra and Cotterly—Lake Park, Madison, Wis., July 30-5.

Spellman's, Osgood, Ind., 7-12, Fairs, Fairmont, 14-19.

Walsh, Marie—Sheedy's, Newport, July 31-5.

Washer Brothers—Orpheum Park, West, City, Ind., July 31-5.

Family, N. St. Louis, 7-12.

Wheeler, Charles—Woolworth's, Lancaster, Pa., July 31-5.

Welch, Ben—Temple, Detroit, July 31-5.

Well, Low—Woolworth's, Lancaster, July 31-5.

West and Van Siclen—East End Park, Memphis, Tenn., July 30-5.

Westcott, Eva—Myers' Lake, Canton, O., July 30-5.

Lakeside Park, Akron, 7-12.

Winton and Raymond—Casino, Savannah, July 31-5.

Winton, Fred—Park, Boston, July 31-5.

Wilson, Lizzie—Olympic, Chgo., July 31-5.

Wilson and Heldine—Morrison's, Rockaway Beach, July 31-5.

Worm Trio—Henderson's, Coney Island, July 31-5.

Wise, Temple—Detroit, July 31-5.

Wistaria Girls—Wistaria Grove, N. Y., July 31-5.

Wood, Mild—Maude—Valley Theatre, Syracuse, July 31-5.

Wood and Heldine—Morrison's, Rockaway Beach, July 31-5.

World and Kingston—Boston, July 31-5.

World Comedy Four—Keith's, Boston, July 31-5.

Xerxes and Burnell—Park, Southington, Conn., July 31-5.

Park, Winsted, 7-12.

Yoncaya, Three—Casino, Manhattan Beach, July 31-5.

Young Americans Quintette—Keith's, N. Y., July 31-5.

Young, Ollie—Coney Island, N. Y.—Indefinite.

Zacks and King—Lightfoot Beach, July 31-5.

Zimmer, John—Collison, Lester, Pa., July 31-5.

Zellers, Three—N. Y. Roof, N. Y., July 31-5.

Zellers—Collison, Cleveland, July 31-5.

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